Pop Music and Characterisation in Narrative Film

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Summary

This thesis discusses the use of pop songs in narrative films, with particular attention paid to their role in characterisation. My argument concerns the potential for pop to retain its specificity as a certain type of music whilst it carries out functions normally attributed to a composed score. Many commentators have assumed that, because a song may be known before it is used in a film, its narrative meanings are "pre-packaged". I combine an appreciation of pop music's propensity to come to a film already 'known' with an attempt to demonstrate how individual narratives ask songs to perform different affective roles. It is my contention that pop music's quality of 'knownness' is fundamental to its narrative affect in films, without, however, pre-determining that affect. I argue my case through close textual analysis, discussing the relationship between real-life pop stars' musical personas and the film characters they are asked to play, as well as offering numerous examples of songs without an on-screen performer becoming involved in processes of filmic narration.

Author's Note: The illustrative stills that accompany the text can be found at the end of each relevant chapter, except for Chapter Four, where they are placed straight after the analysis of each film.

Introduction

Pre-Heard Melodies

(passionately) Art is ambiguous and music the most ambiguous of all the arts. It is ambiguity made a science. Wait... (*moves to piano*) ... listen to this chord *(plays chord)* ... or this one *(plays another)* ... you can interpret them in any way you like. You have before you *(runs fingers across the keyboard)* an entire series of mathematical combinations, unforeseen and inexhaustible *(stabs another chord)*. A paradise of double meanings!

(Alfred, fellow composer and friend of Gustav von Aschenbach, in Luchino Visconti's Death in Venice (1971))

Dire adaptation of Thomas Mann's novella, which turns the writer of the original into a composer, simply so that Visconti can flood his luscious, soft-focus images of Venice with the sombre sounds of Mahler, thus attempting to give a heartfelt emotional core to the hollow camped-up goings-on.[1]

(Time Out review of Death in Venice, by Geoff Andrew)

Gustav von Aschenbach, the protagonist of Luchino Visconti's Death in Venice, based on Thomas Mann's novella, obliges his friend Alfred to deliver the impassioned diatribe quoted above with the following statement: "Art is the highest source of education. The artist has to be exemplary. He must be a model of balance and strength. He can not be ambiguous." Aschenbach's characterisation

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[1] John Pym (ed), Time Out Film Guide, London, Penguin Books, 1998, p204

of music as a refined craft and the artist as pedagogic role model is countered by Alfred, who valorizes music's ability to remain 'beyond' definite, rational explanation. Yet, in his review of the film in which this description of music's enigmatic quality takes place, Geoff Andrew finds it dishearteningly simple to explain away Visconti's use of Mahler's Third and Fifth Symphonies: he comes to a very definite view of what role the director has asked Mahler's music to play in the film. Alfred's argument is one over the value of music generally; Geoff Andrew makes a judgement on the value of music's *use* in the specific environment that provides the field of enquiry for this thesis, namely its involvement in the storytelling processes of the narrative film. My focus will be on a particular type of music: the popular song. However, the statement of the fictional composer provides a convenient entry point into a discussion of the perceived character of the film score more generally, whilst the comments of the real-life reviewer reveal a common reaction to narrative cinema's use of music, of whatever type, that is already 'known'.

Alfred attributes an ineffable quality to music that defies rational comprehension, and in so doing accepts a characterisation of music reiterated by both film composers and commentators: namely, its assumed ability to transcend the limitations of the verbal and the visual and engage the viewer at a less definable, more 'immediately' emotional level. As Carol Flinn notes, however, standard Hollywood practice has betrayed a tendency to use orchestral music on the basis of its supposed transcendent character, derived from a romantic model of music promoted in the

late nineteenth century, whilst also seeking to 'rein in' this very quality, by routinely positing music as 'subservient' to dialogue and visual narrative action:

> Hollywood classicism and late nineteenth-century romanticism share the belief that music poses problems to standard representation, narrative, and epistemology. Yet for romanticism, with its interest in the ineffable and in the limits and insufficiencies of language, music was championed for the challenge it seemed to pose, whereas Hollywood appeared to tolerate these kinds of "challenges" and disruptions only to dismantle or contain them. Hollywood films were supposed to absorb their scores, render them "silent," unnoticeable and indistinct from other more prominent - and, to be sure, narratively central - elements.[2]

The contradictory impulse in characterising the orchestral score in narrative cinema has been to suggest it is both at root transcendent and, in practice, subservient. However, Andrew's criticism of Visconti's use of already existent music in Death in Venice puts the conception of music as subservient under pressure. He notes with dismay the 'pre-packaged' affect of using Mahler's symphonies: the film 'grafts on' the emotional gravitas which Andrew assumes the viewer will immediately associate with the music, in a contrived attempt to rescue an otherwise emotionally shallow narrative. The problem does not lie with Mahler's music

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2 Carol Flinn, 'The Most Romantic Art of All: Music in the Classical Hollywood Cinema', Cinema Journal, vol 29, issue 4, Summer 1990, pp35-50, p41

itself, but rather with the film's failure to accompany it convincingly. In a reversal of the usual argument about music's role in narrative film, the critical point is not that the music fails in its attempt to interpret the image, but rather that the image fails to convince in its interpretation of the music.

The factor that reverses the argument is Andrew's identification of the music in Death in Venice as already known. The opening of my first chapter discusses the various anxieties that have been expressed in relation to the use of 'known' music in film and its 'attacks' on a model of narrative subservience. It is the potential of pop music's 'knownness', whether generally as a recognisable type of sound or specifically as a previously released song, to become involved in acts of filmic narration, that my thesis seeks to explore.

The use of pop songs in film routinely displays an underlying aesthetic judgement of the value of that music that removes it from the notions of transcendence attributed to classical music by Alfred in Death in Venice and the orchestral score by numerous film composers and theorists. Whilst accepting that the conception of a certain type of music as 'transcendent' is purely a cultural construction, it is equally true that pop music offers itself up for appreciation on the basis of an equally pervasive, and opposed, cultural myth: namely its role in providing social identities within everyday experience. Throughout my thesis, I identify how different films involve specific songs with their characters' acts of self-display. If the orchestral score has conventionally been conceived as filling out the 'emotional spaces' of a narrative, the pop song

shows itself to be as interested in the narrative's 'physical spaces'. It is a chief concern of my thesis to elaborate on how pop music works on the body in narrative cinema, whether zoning in from 'the outside' onto on-screen characters or being distributed throughout the frame by on-screen performers.

When a pop song is heard within a film sequence, it undergoes a particular type of 'adaptation'. When this term is used in relation to film, it generally refers to the adaptation of a book, play or some other form of staged work. Before providing an overview of the contents of this thesis, it is instructive to consider the areas of similarity and points of divergence in the manner a film may relate to a book on which it is based and how a film may interpret a 'known' piece of music within its narrative.

When people are asked to respond to the question "does the film live up to the book?", I would suggest their answer is governed by similar criteria to those in play if they were asked "does the film make use of a particular piece of music in a satisfactory manner?". In both cases, it would be possible for a viewer to point to easily perceptible differences between their appreciation of the original and the form it takes in its adaptation (the plot of the book has been changed; the song is heard only as a brief extract, or appears in a version unfamiliar to the viewer). Less tangibly, a viewer might take issue with the 'tone' of the adaptation: the actors fail to perform the characters in the way that had been imagined in the reader's head; the narrative scenario in which a piece of music is played out is deemed inappropriate to the music's 'spirit'.

The difference lies in the 'evidence' for forming such a

judgement that exists within the film itself. The act of relating film to literary source relies on the viewer consciously summoning up their memory of it as they watch the film or think about it afterwards. In contrast, the assessment made about a film's 'treatment' of a piece of music is formulated on the basis of its moment by moment application to on-screen events. The rare film that strives to make apparent the traces of the novel it is adapting at the same time that it adapts it inevitably displays a highly unusual, self-conscious form of narration (Rainer Werner Fassbinder's 1974 version of Theodor Fontane's novel Effi Briest is an example). Conversely, it is self-evident that the 'traces' of the music that is being interpreted in a film must be audible if they are to be interpreted at all. It is the interaction between a film's casting of a piece of music around a particular narrative moment and the simultaneous acknowledgement that this casting involves an awareness of the music's prior 'knownness' that my thesis investigates.

The opening chapter introduces debates surrounding the use of known music in narrative cinema generally, before attending to an example of a type of composing practice that stands halfway between the traditional orchestral score and the 'imported' pop song: Henry Mancini's theme song and pop score for Charade (1963). The chapter then compares the use of two different songs in various sequences to introduce a key concept of my thesis: that the presentation of a song within a sequence involves an argument by the film for the 'appropriateness' of its narrative placement, rather than, as has often been claimed, simply relying on the 'pre-packaged'

meanings a 'known' song may bring with it. Finally, I widen my enquiry to a discussion of the soundtrack of a film as a whole, rather than isolated sequences, and at the same time, through the example of Singles (1992), propose a definition of how a film may be thought to use its music 'inappropriately' within the terms set by its own fictional world.

The remainder of the thesis builds upon the evaluative criteria established in Chapter One, moving from instances where the music is delivered by on-screen performers through to sequences in which a song may have no visible diegetic source, yet still involves itself with the activities of a film's characters. In Chapter Two, through the main examples of Frank Sinatra and Hoagy Carmichael, I discuss the extent to which a pop musician's fictional role in a film may be circumscribed by an awareness of the performing style for which they are already known in the 'real world'. At the same time, I also attend to the patterning of their performances in the narrative as a whole, examining the varying degree of licence given to each musician to exert authority over the fictionalised display of their musical performances.

Chapter Three provides a bridge between the two chapters that frame it, discussing the fundamental differences between representing music through an on-screen performer and attaching a song which may have no visible on-screen source to a particular character. In my final chapter, I offer extended analyses of three films that feature pop music in those areas more readily associated with the composed score: as a provider of emotional resonance and an indicator of character point of view. In Sleepless in Seattle

(1993), Pump Up the Volume (1990) and Baby, It's You (1982), the featured pop songs involve themselves integrally with narrative action, whilst defining in the process their value as the specific type of pop which allows them to become so involved.

Geoff Andrew's frustration with the use of Mahler's symphonies in Death in Venice stems from his perception that its narrative placement fails to live up to what he already knows about the music. However, in his identification of the film's 'failure', Andrew acknowledges the potential for the film to have successfully appealed to that 'knowledge' within its narrative. The examples in my thesis are intended to counteract the perception that a song's 'pre-packaged' meanings necessarily determine its narrative affect. Equally, I will not follow Alfred in his celebration of music's "paradise of double meanings". Rather less romantically, I hope to demonstrate how certain interpretive possibilities discernible in individual songs are elaborated upon as they are used to help tell the story of a particular film.

Chapter One

The 'Knownness' of Pop

Suspicious Minds: The Anxiety of Detachment

On 4th December 1967, trade paper The Film Daily carried a front page story criticising the 'misdirected' use of the pop song in contemporary Hollywood cinema. Its author, Paul Francis Webster, was a disgruntled songwriter who charged producers with short-sightedness in their practice of "adding theme songs to theatrical films as an afterthought rather than commissioning them in advance and integrating them with the story".[1] Four points summarised his concerns about "tacked on theme songs":[2]

> 1) They sharpely curtail the revenue that could be realized from adequately prepared record and music publishing spin-offs.
> 2) They deprive the picture of revenue producing pre-selling campaigns stimulated by escalating popularity of a theme song before a picture's release.
> 3) They often preclude Academy Award consideration of a song and thus cut off a possibility of strong post-release boost to the film.
> 4) They do not fool audiences and often leave audiences with a feeling of being cheated.[3]

This critique is paradigmatic of much that has been written about the use of pop music in narrative film, not least in its

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1 Paul Francis Webster, 'Lost Art: Music as B.O. Jazz', The Film Daily, Monday, December 4, 1967, p1 and 3

2 Ibid, p3

3 Ibid, p3

preoccupation with the economic implications of including songs on the soundtrack. The aesthetic concern about the misplaced theme tune, raised in his final point, is also entirely familiar, especially as it is developed later on in the article:

> The public is just beginning to get aware that this is a promotional or advertising gimmick, and not an intrinsic and integral part of the story, per se. This is very important because there is much more emotional involvement if it is part of the story.[4]

The anxiety that the pop song, unlike the specially composed score, has a propensity to remain detached from the narrative event it accompanies (to be "part of the story"), has been justified in a number of ways. Webster's fear is one of misplacement: 'good' film music should provide dramatic support for on-screen action, a function that the grafted-on pop song often neglects. His argument, therefore, is one that sees the introduction of the pop song as a threat to traditional modes of film scoring.

Some critics have gone further, identifying a deficiency in the sounds of pop that inhibit it from stirring emotion in the manner of traditional film music, even when that is the film-makers' intention. In an article on Henry Mancini, the film composer most associated with the establishment of 'pop' scoring practices, Films in Review soundtrack columnist Page Cook couches his praise for

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4 Ibid, p3

him in ambiguous terms. Mancini's superiority to other 'pop' scorers such as Quincey Jones and Burt Bacharach lies in his attempt "to realize the expressive potentialities of such lightly buoyant materials vis à vis the drama"[5] and he is commended for his efforts to use the materials of pop in such a way, "whatever their limitations in regard to intrinsic value".[6] In contrast, the failings of lesser 'pop' composers lie in "the *materia musica* of their profileless birdsong [obscuring] the directional and intimated thrust (if indeed there *is* any) of their filmic intent".[7] In this final statement, Cook suggests not only that the music is not being utilized for dramatic purposes, but also that there is something in the nature of the sounds themselves that may "obscure" any attempt to do so. Mancini's achievements are realized despite the expressive paucity of the musical sounds he chooses to use.

Cook's argument appeals to a familiar sense of pop's 'inherent' lightness, as opposed to the cultural gravitas of the model of 19th Century classical music with which the Hollywood film score has been routinely associated. This lack of weight, it is claimed, inhibits its effectiveness in providing the 'emotional reality' behind characters' observable gestures, a function that has been seen as

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5 Page Cook, 'Soundtrack', Films in Review, vol 26 no 7, Aug/Sept 1975, pp426-428, p426

6 Ibid, p427

7 Ibid, p427

fundamental to the workings of film music.[8] Yet, a more positive appraisal of pop music's expressive value can also lead to the characterisation of pop in film as becoming estranged from established modes of accompanying narrative action. Simon Frith, referring specifically to theme songs that close Hollywood films, argues that the music 'makes meaning' through pop discourses even whilst it retains a "filmic significance":

> The song becomes a kind of *commentary* on the film: the singers represent us, the audience, and our response to the film, but also become our teachers, making sure we got the film's emotional message. Theme songs do this by using pop's own emotional conventions and thus place films in a much wider framework of pop romance and pop common sense.[9]

Jonathan Romney and Adrian Wootton, editors of Celluloid Jukebox: Popular Music and the Movies Since the 50s, go even further, suggesting that "no use of pop in film can signify without being filtered through our knowledge of the cultural codes which govern no

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8 The term 'emotional reality' is used by Carol Flinn in 'The Most Romantic Art of All: Music in the Classical Hollywood Cinema', Cinema Journal, vol 29 no 4, Summer 1990, pp35-50, p36

9 Simon Frith, 'Mood Music: An Inquiry Into Narrative Film Music, Screen, vol 25 no 3, 1984, pp78-89, p79

longer just film, but pop itself."[10]

Whilst Webster, Cook and Frith are discussing pop music composed specifically for the film, either through the incorporation of popular idioms in the whole score or in the form of the theme song, the comments of Romney and Wootton relate to the use of pop in film more generally. A large part of my thesis will be concerned with pop songs that were not originally recorded with a particular film in mind, and it is in instances where 'known' music is used in film that anxiety about its potential to be distanced from narrative events may seem most well founded. In her investigation of narrative film music, Unheard Melodies, Claudia Gorbman speculates upon the reaction of a viewer to a cycling sequence in Jules et Jim, if it were soundtracked by Beethoven's Fifth Symphony rather than, as is actually the case, a specially composed score:

> Such a theme, in all its force, would lend uncalled-for epic grandeur to the poor trio of unsuspecting bicyclers. Moreover, since the filmgoer knows this musical warhorse, his/her pleasure in recognizing it in a new context threatens to interfere with "reading the story" of the film.[11]

Furthermore, songs with lyrics threaten to divert the viewer's

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10 Jonathan Romney and Adrian Wootton (eds.), Celluloid Jukebox: Popular Music and the Movies Since the 50s, London, British Film Institute, 1995, p4-5

11 Claudia Gorbman, Unheard Melodies - Narrative Film Music, Bloomington, Indiana University Press, 1987, p17-18

attention away from narrative action to an even greater degree, so that the common solution of mainstream films, Gorbman claims, is "to defer significant action and dialogue during their performance".[12] The title of Gorbman's book finds its source in one of the key working assumptions about the film score, reiterated by composers and critics alike: that 'good' film music carries out its narrative duties 'unobtrusively'. The presence of 'known' music on the soundtrack clearly threatens to violate this principle.

The Exploitation of Pop's 'Detachment'

The arguments of Webster and Cook point to something *lacking* in pop music, which inhibits it from achieving the affect of the composed score, either because commercial pressures cause a song to be narratively misplaced, or because the sounds of pop themselves lack the qualities deemed necessary to provide emotional resonance to a scene. It is clear that the increasing use of pop songs in film is motivated by economic considerations.[13] My thesis seeks to demonstrate that this does not inevitably lead to the negative consequences described by Webster and Cook. The more positive evaluations of Frith, the editors of Celluloid Jukebox and

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12 Ibid, p20

13 For accounts of the commercial decisions prompting the increase of popular music in Hollywood cinema, see Alexander Doty, 'Music Sells Movies: (Re)New(ed) Conservatism in Film Marketing', Wide Angle, vol 10 no 2, 1988, pp70-79. See also Eileen Meehan, '"Holy Commodity Fetish, Batman!": The Political Economy of a Commercial Intertext', in Roberta E. Pearson and William Uricchio (eds), The Many Lives of the Batman - Critical Approaches to a Superhero and his Media, London, Routledge, 1992, pp47-66

Gorbman, on the other hand, identify something *excessive* in the pop song, that also detaches it from the particular narrative moment in which it is heard. At issue is the music's prior 'knownness', either in its general status as a type of music which encourages different, culturally defined responses to the orchestral score, or more specifically as a particular song of which the audience may already be aware. However, it is my contention that the most interesting aspect of this potential 'excess' of meaning in relation to the sequence it accompanies is not that it necessitates any kind of detachment. Rather, the music's 'knownness' can become *fundamental* to its functioning as narrative film music. A film can only make use of the affective charge supplied by a song's 'knownness' if it attempts to indicate that it appreciates the spirit in which the song is known.

Two arguments could be offered against this assertion. Firstly, as the comments of Webster indicate, there is a view that pop songs are not placed in films primarily to capitalise upon their "affective charge". Discussions about scored film music have concentrated overwhelmingly on its emotional functions, charging it with a dual role: to suggest what the audience should feel about a particular moment; and to offer an insight into what the film's characters are feeling.[14] Webster argues that the tacked-on theme song's disinterest in providing emotional resonance to on-screen action inevitably hampers any ambition it may have in instructing

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[14] This summary is made by Simon Frith in Performing Rites: On the Value of Popular Music, Oxford, Oxford University Press, 1996, p118

the audience how to feel about that action: "there is much more emotional involvement if [the pop song] is an integral part of the story".[15]

My thesis offers numerous examples of pop music in film that does attempt to provide emotional resonance to a sequence, yet it is undoubtedly true that songs often appear in narrative situations where the moment by moment explication of or instruction in emotion does not stand as their primary task. However, this is also routinely true for the composed orchestral score, even if this aspect of film music's function has remained relatively undiscussed. The acknowledgement that music helps to paper over temporal or spatial ellipses in the narrative, or simply provides an indication of the locale or period in which a film takes place, generally acts as a preamble to what is viewed as the most interesting aspect of film scoring: its role in characterisation (a bias to which this thesis will continue to contribute).

It can not be denied that a difference between the composed score and the pop song is the tendency for the latter to appear in 'self-contained' sequences whose mise-en-scène attempts to reflect elements of the music, to the extent that significant narrative action or character development, as Gorbman suggests, appears to be temporarily deferred. However, in Chapter Three, 'Pop Music and the Moving Body', I discuss a number of sequences where a character is seen to do little more than walk down the street or into

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15 Paul Francis Webster, 'Lost Art: Music as B.O. Jazz', The Film Daily, p3

a bar, whilst a song plays on the soundtrack. The work of the music in such instances may indeed not be to construct a relationship with on-screen events that confirms moment to moment emotional activity in the manner attributed to the composed score. However, in each case, the song *does* become involved with the character's movement. There is a particular degree of attachment suggested between the movement of the character and the music that accompanies it, a relationship between music and image that does involve itself in issues of characterisation. Crucially, it is the very fact of the pop song's 'imported' nature, as opposed to the 'integrated' quality strived for in the composed score, that allows the creation of different levels of attachment between song and film character to become a factor in characterisation at all. Throughout my thesis, I replace the 'anxiety' that the pop song may be detached from emotional involvement in narrative action with a consideration of the different types of involvement its quality of being more 'known' than the composed score allows it to have. Its 'knownness' can act as a prerequisite of its affective force rather than as an inhibition to it.

The second argument would take issue with my assertion that the emotional affect of placing a song in a film is dependent on its particular manifestation within a sequence (on the film indicating that "it appreciates the spirit in which the song is known"). A common critical strategy of the use of the pop song in film is to berate its 'wallpapering' effect: a piece of music 'plasters' its pre-conceived meanings on narrative action without regard to what that action may contain.

A weakness of this argument is that it disallows the possibility for multiple interpretations and uses of the same song. In so doing, it ignores one of the fundamental processes by which a film creates its own 'fictional world': through the selection and rejection of widely-held assumptions about the manner in which the constituent elements of its narrative are regarded in the 'real world'. In Narration in Light: Studies in Cinematic Point of View, George M. Wilson describes this process as the film's situating of its audience at an "epistemic distance from their usual habits of perception and common-sense beliefs." He continues:

> A spectator who is to achieve even a rudimentary understanding of a segment of film narrative must draw nonstop upon the incredible diversity of perceptual knowledge that we ordinarily and untendentiously assume we have about actual things and processes. This knowledge includes, of course, our more trustworthy beliefs about the nature and operation of the extracinematic world and about the ways they manifest themselves to us. It also includes, as a smaller but still important part, our prior knowledge of the techniques and conventions of film narrative and narration .... assumptions about what features of our shared common-sense picture of the world are and are not projectable upon the world as pictured in a given film will help to constitute the viewer's epistemic base.[16]

It is certainly true that some films' use of songs will

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16 George M. Wilson, Narration in Light: Studies in Cinematic Point of View, London, The John Hopkins University Press, 1992, p4

demonstrate an adherence to the more 'clichéd' notions of what a particular type of music has been taken to mean in the "extracinematic world" and of how that music has previously been represented through the "conventions of film narrative". However, in my final chapter, I consider the charge of 'wallpapering' in relation to Sleepless in Seattle (1993), a film whose use of extracts from 'classic' pop songs was both a large component of its commercial success (spawning two bestselling albums), and a focus for much of the criticism the film attracted. Even whilst conceding that the film blatantly appeals to a popularly held, nostalgic notion of the 'classic' pop song as a non-ironic source of commentary on issues of romance, I concentrate upon the work the film must do in order to show that it wishes to present its music in such terms. The country and western song could just as easily have been made to signify a belief in the virtues of old-fashioned romance (as indeed it was in director Nora Ephron's subsequent film Michael (1996)), yet Sleepless in Seattle performs its two country songs in such a way as to belittle their attempts to be emotionally affective.

'Known' music *does* appear in narrative film with a quality of 'distance': unlike the composed score it does not rely exclusively on the moment of its narrative appearance to exist; notions of what a known song is already taken to mean are a determinant in how it is performed within a film. My thesis examines the potential in this distance for pop music to become involved in narrative cinema in a unique manner, unique both for the exploitation of its 'knownness', and for the attention given in each case to the singular characteristics attributed to a particular song.

Pop Music in the Film Score: The Theme Melody of Charade

In order to respond with more textual detail to the type of anxiety expressed by Paul Francis Webster at the beginning of this introduction, my first example of pop in film will be the use of the theme song in the comedy-thriller Charade (1963). I have thus far characterised perceptions of the composed score and the pop song in film according to two dominant assumptions: that the score is sculpted to the requirements of the narrative so that it works on a principle of unobtrusiveness; and that the pop song takes its place in film narratives as an element already 'known'. In its conception, the theme song cuts across these categorisations. It is both composed specially for the film (even if, according to Webster, this is often only perfunctorily the case) and designed to act as an advertisement for it through other media channels: in other words, deliberately asked to accumulate 'knownness' by acquiring a cultural 'life' of its own outside of the film.

Henry Mancini, the composer of both score and theme song (with lyrics by Johnny Mercer) for Charade, is a particularly appropriate figure with which to commence this thesis. As previously stated, he has been most associated with introducing popular idioms into Hollywood scores and, in particular, with popularizing the use of the theme song after the commercial success of his title tune for the TV series Peter Gunn (1958) and the Oscar garnered for 'Moon River', the theme for Breakfast at Tiffany's (1961). He came into film scoring from a pop background, having toured with the Glenn Miller Band, was the first composer to substantially re-record his scores for album release, so that each

theme became a self-contained track, and performed numerous concerts where he would mix his own compositions with orchestral versions of pop hits. However, in his public statements about his work, he consistently characterises the role of the film score in conventional terms: that is to say, he argues for a scoring practice that recognizes music's propensity to add emotional resonance to the film, but also stresses that this quality must be exercised with restraint so that it operates unobtrusively. This articulation of his *modus operandi* was exemplified in comments he made specific to Charade in an interview with Tony Thomas:

> We had a title song in Charade, which played under a boat scene and worked fairly well. It didn't go over the titles because the titles were not designed to take it ... I think that when ... the audience is unduly aware of it [music], it isn't serving its best purpose. The audience is in the theater to see a story told.[17]

Mancini's first film song, 'Too Little Time', was composed for The Glenn Miller Story (1946), and in his autobiography he justifies its inclusion by claiming the film needed music the public did not already know for the private scenes between Miller and his wife.[18] The irony that Mancini, held as a figure whose pop scores heralded

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17 Tony Thomas (ed), Film Score: The View From the Podium, Cranbury NJ, A.S. Barres and Co., 1979, pp164-175, p171

18 Henry Mancini with Gene Lees, Did They Mention the Music?, Chicago, Contemporary Books Inc, 1989, p77

the decline of the 'unobtrusive' classical score, describes his first theme song as actually less ostentatious than the rest of the music in the film, acts as an example of his eagerness to rebuke claims that introducing non-classical sounds into his scores necessarily involved an unconventional approach to how they were utilised.

The 'knownness' of the 'Charade' theme song is not simply a matter of it being heard independently from the film as a single. Indeed, the song did not reach the Billboard charts until January 1964, three months after the film's première. Rather, what makes its use in the narrative relevant to my thesis is that Charade builds a sense of the song being 'known' by showcasing its melody throughout the film itself, before it is eventually heard in its sung version. Charade acts as a film-long example of the type of interaction between pop song and narrative I identify throughout the thesis, acknowledging its music as a certain type of pop whilst simultaneously using this acknowledgment as the basis of its involvement with the story of the film.

The song does, as Mancini claims, work "well" in the boat scene, at least when judged against the principle of serving the 'story' under which the composer claimed to orchestrate his scores. During the sequence, the two lead characters, Peter Joshua and Reggie Lambert (Cary Grant and Audrey Hepburn) enjoy a romantic dinner aboard a boat cruising down the Seine. Peter has just revealed he is a professional thief (although this turns out merely to be another alias), who has tracked down Reggie in order to claim an amount of gold he believes her to unwittingly possess. He then confesses his resolve to take the money and run has been weakened

by his growing affection for her, whereupon they watch the lovers on the riverbank and kiss for the first time.

The 'Charade' ballad creeps in unobtrusively as the conversation moves from the adversarial (Reggie has lost patience with Peter's switching of identities) to the romantic, with Peter suggesting he can no longer retain professional distance from his 'victim'. Although audible as the melody which has already soundtracked scenes in which their relationship has been developed, the song is kept in the background so that individual lyrics, delivered in a male choral version, can not be made out and attention remains focused upon the dialogue. Only during a pause in conversation does the music well up, as the lights are turned off on the boat and a spotlight encourages the cruisers to spy upon the lovers on the riverbank (Fig 1.1). Strings spiral up the scale as the spotlight struggles to locate a couple embracing by a tree, the moment of their revelation choreographed exactly with the first clearly audible lyric (the 'and' opening the line "And it was closing night") (Fig 1.2). The escalating strings of the song are made to support the searching sweep of the spotlight, whilst the reaching of the lyric falls in time with the successful 'reaching' of the couple. After a cut back to Peter and Reggie, the film repeats this dynamic of sweeping and reaching, with the stretched out singing of 'closing' being matched with the spotlight, on the move once more, whilst the comparatively clipped sound of 'night' to end the line accompanies the light's settling on another pair of lovers. With the music established as an element that becomes prominent at moments of physical embrace, it is no surprise that it cedes once more to

dialogue before welling up on the two occasions that Reggie and Peter kiss (Fig 1.3).

The sonic profile of 'Charade' is shaped by an effort to associate it with specific narrative action, in this case the ebb and flow of a seduction scene. In this manner, it operates as 'good' film music should: supportive to on-screen events; humble in its relation to other sounds (the dialogue); and of particular import at moments of high emotion (the kiss). However, the sequence in which the 'Charade' melody most closely meshes with on-screen action is also the point at which it is heard in the form that most closely resembles the appearance it is destined to take outside of the film: it is heard in its sung version. It carries the potential to provide suitable narrative affect at the film's most romantically involving moment precisely because it is finally heard in the 'ideal' pop form that has been promised by the ostentatious showcasing of its melody in various forms in previous sequences.

This showcasing begins during the titles, with the song's melody picked out in an upbeat rather than ballad style. The sequence delivers the names of the film's personnel to the play of various multi-coloured patterns shifting across the screen, which are divided into four distinct sections. Each configuration of patterns is in turn accompanied by a particular performance of the song's melody, played on different instruments and to varying rhythmic backing. A series of thin squiggly lines dart across the screen as the credits begin (Fig 2.1), the melody introduced by a twangy electric guitar over a rhythm section comprising an insistent rim-shot and toms (an ensemble which reappears without

the melody in the film's final chase). When these lines converge into a more solid one that then forms itself into a shifting series of right-angled mazes (Fig 2.2), the music, too, takes on a more 'solid' form, a hi-hat and walking bass being added to the rhythm section, whilst a horn and brass section take over the melody. Strings begin to swirl in the background, at which point the third visual switch occurs: the movement to a multi-coloured pattern that resembles a set of blinds being quickly opened and closed (Fig 2.3). During this section, the melody reaches its middle eight and is performed entirely by strings. Finally, the blinds' effect dissolves into a criss-cross pattern which in turns slides off-screen to make way for a number of colourful spinning 'fans' (Fig 2.4). This section is accompanied by the return to the guitar and percussion arrangement that had opened the titles.

The effect of the sequence is to provide a succession of distinctive performances of the song's melody, allied to specific visual configurations, without the need to involve the music in the telling of the story of the film. This showcasing continues, however, when the melody is subsequently heard as a non-diegetic accompaniment to narrative action, even whilst its performance is circumscribed by its task of providing dramatic support to the scene.

The melody reappears early in the film, when Reggie returns to an empty flat after identifying her husband's body in the morgue. Profiled in long shot smoking a cigarette, a shaft of light from an open door picking her out in an otherwise gloomy and empty room, her desolate mood is suggested on the soundtrack by an

unaccompanied piano hesitantly playing the 'Charade' theme. Peter appears at the door to offer his condolences and assistance, muted strings taking over as the piano melody briefly peters out before returning when the film cuts back to a medium close-up of Reggie. By the time the couple have walked into the adjoining room, the melody has disappeared once more, only to reappear, again tentatively, but this time played on Spanish guitar. Thus, although the manner in which the melody is played strives to support the melancholic tone of the action it accompanies, and introduces the notion that it will be a leitmotif in the development of Peter and Reggie's relationship, it also incorporates a shift in instrumentation that is not dramatically 'necessary', but does continue the practice of displaying the melody in different forms that was initiated in the credit sequence.

The next two scenes using the theme cement its status as a leitmotif for the romantic leads, whilst also continuing the contrast between its performance on guitar and piano. Reggie and Peter's mutual attraction develops at the same time as they talk at cross-purposes to one another. It is this characteristic that connects the two sequences and justifies the use of the same melody to soundtrack them: in the first Peter tries to mine Reggie for information on the gold, whilst she simply wants to flirt with him; in the second, she seeks comfort from him as the only man she can trust after being attacked in her hotel room, yet the viewer has now been led to believe that he is in league with the very people from whom she seeks protection. The first scene uses guitar and the second piano, the details of the melody's performance shaped

according to the requirements of specific on-screen action,[19] at the same time that the choice of instrumentation valorizes its potential to be soloed in different forms.

The ostentatious profiling of the melody is most prevalent in the two scenes that surround its 'full-blown' manifestation in the boat scene. In the first, the couple walk along the Seine trying to work through the somewhat confusing events that have thrown them together. As before, misunderstandings pepper their exchange, Peter confounded by the non-sequiturs Reggie provides about scenes from An American in Paris and The Hunchback of Notre Dame that her riverside walk has inspired her to remember. The score plays out a light version of the theme tune, opening on harpsichord with strings waltzing behind it, repeating the melody on Spanish guitar and allowing the strings to take over for the middle eight. Unlike the previous two sequences, the music progresses without specific reference to on-screen action, no attempt being made, for example, to support musically Reggie's sudden admission within the predominantly jokey scene that she is scared.

This musical indifference is elaborated in the melody's final appearance, which takes place after its performance as a song. The search for the gold has led the couple to a Parisian park, which contains a children's carousel. The 'Charade' melody fills the air, this time as a loud, giddy waltz, ostensibly played diegetically on a

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19 A light bass plays behind the guitar in the first sequence to indicate its jokey tone, whilst the piano is detuned and ominous strings are added in the second to underscore the scene's sinister aspects.

fairground organ. This positioning as part of the diegesis allows the music to act in an 'anempathetic'[20] manner, its upbeat performance of the melody suddenly rendering it dramatically uninterested in the desperate searching of the lead couple. Music registering the specifics of the dramatic action is provided instead by other means, in the form of the non-diegetic 'stingers' that accompany the realisation of Peter and his adversary (James Coburn) that the gold they seek has been used to buy valuable stamps.

In this sequence in particular, the 'Charade' melody appears to relinquish its status as a leitmotif for Peter and Reggie's relationship. In Unheard Melodies, Claudia Gorbman describes how musical themes make narrative meaning:

> A theme is by definition a musical element that is repeated during the course of a work; as such it picks up narrative associations, which, in turn, infuse themselves into each new thematic statement. If textual element X is repeated later in a text, it is not still merely X, but X plus an escort of accumulated meanings.[21]

In its final appearance, the 'Charade' melody seems to deliberately jettison its "accumulated meanings" with regard to the film's central relationship. Yet the musical swagger of its performance

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20 Michel Chion (translated by Claudia Gorbman), Audio-Vision: Sound on Screen, New York, Columbia University Press, 1994, p8-9

21 Claudia Gorbman, Unheard Melodies - Narrative Film Music, Bloomington, Indiana University Press, 1987, p17

allows it to play its part in another type of 'accumulation' that does contribute to the theme's effectiveness as a narrative motif: namely, the stockpiling of instances which demonstrate the potential of the melody to be heard as different types of pop sounds. It is by contrast to these various examples that the tune's appearance as a song can be valued as the moment where its affective charge is at its most pointed. Crucially, this awareness rests both upon an assumption that certain sounds will be recognised as pop (the electric guitar, jazzy brass, ballady strings), of which the 'song' is the most fully realised form, and upon the specific relationships constructed between music and narrative action within the actual boat sequence. The audience is encouraged to become aware of the music's status as a type of pop within the film so that, to paraphrase Mancini, it can work 'well' in allowing the story to be told.

The Problem of Relating Text to Context

My analysis of the development of the theme melody in Charade suggests that the music does not have to break the bounds of the fictional world of the film to indicate that it holds value outside of the film; indeed it is its application to the dramatic requirements of a particular narrative that allows its cultural value to be displayed. The study of pop music generally, however, has exhibited an overwhelming tendency to locate the 'meaning' of its texts outside of the text itself, as Simon Frith notes:

> The academic study of popular music has been limited by the assumption that the sounds somehow reflect or represent "a people." The analytic problem has been to trace the connections back, from the work (the score, the song, the beat) to the social groups who make and use it.[22]

Before discussing Frith's critique of this approach, it is worth pointing to a similar shifting of focus away from the 'text' in film studies. A particularly clear justification for and encouragement of this methodological turn is provided by Barbara Klinger in her Screen article, 'Film history terminable and interminable: recovering the past in reception studies'. She argues for the academic pursuit of a "total history" of texts, whereby an investigation of the discourses surrounding a film at the time of its release is augmented by an

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[22] Simon Frith, Performing Rites: On the Value of Popular Music, Oxford, Oxford University Press, 1996, p269

acknowledgement of the discourses that may have had an effect on the text subsequently. Whether celebrating what has already been achieved in this area or asking future research to be even more expansive in the scope of its enquiries, Klinger conceives a contextual approach as a replacement for, rather than companion of, 'pure' textual analysis. In her opening remarks, quoting Tony Bennett, she writes:

> One would no longer just study the text, but 'everything which has been written *about* it, everything which has been collected on it, becomes attached to it - like shells on a rock by the seashore forming a whole incrustation'. In these oceanic terms, the text's meaning would not be a function of its own internal system, but a function of what John Frow would later refer to as the text's 'multiple historicities' .... Bennett and others redefined the object of literary analysis from the text to the intertext.[23]

It is clearly not Klinger's project to provide a detailed model of the type of "internal system" which she rejects as the site of a text's meaning. However, her language throughout the article is indicative of a way of regarding texts that seems to deny that this system exists at all. As she lists the particular areas of study that make up the 'discursive surround' of a film, she comments:

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23 Barbara Klinger, 'Film history terminable and interminable: recovering the past in reception studies', Screen, vol 38 issue 1, Summer 1997, pp107-128, p107-8

> Such a study can tell us how that field *produced meaning for the film* and give us a partial view of its discursive surround.[24] [my italics]

The notion of a film having meaning made for it on its behalf runs throughout the article, and may be seen as an inevitable consequence when attention focuses upon how a text is received rather than how it is constructed. Klinger is aware that this exclusive concentration on context needs qualification, and attempts to explain how the film itself intervenes in the social process of meaning making:

> The film in question, for example, is not just *acted upon* by external forces, it in turn can affect and transform the contextual activities which surround it - as, for example, when controversy over a film's censorship results in changes in censorship codes or public debate about the regulation of media content.[25]

Even when discussing the film itself, Klinger is unwilling to attend to its textual nature. Instead, its import is found to lie in its ability to affect the same discursive surround that provides the conditions upon which it is itself viewed. A potential failing of this approach, which my thesis attempts to address, is that the *textural* nature of the text is bypassed. To re-use Tony Bennett's oceanic imagery, the concept of a total history carries the danger of not seeing the markings on the rock for the shells

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[24] Ibid, p109

[25] Ibid, p114

that cling to it.

Klinger concludes that

> both text-based and context-based criticism find that their ultimate object - the text - eventually eludes their grasp, transformed by new critical paradigms, new information and other events endemic to the passage of time and the 'natural' rhythms of revisionism.[26]

Yet, Klinger's appeal generally is for the material conditions amongst which a film is viewed to be more systematically grasped: whilst the text remains mysteriously elusive, everything around it is deemed to be ripe for empirical research and analysis. Moreover, Klinger admits not just that a total history can only ever function as an ideal (which, she rightly states, does not compromise the validity of the attempt); she also suggests that research should be defined within certain limits according to the film being investigated:

> Of course, not all of these regions [discourses] may be equally important to each film analysed. The researcher attempts to discover which regions seem particularly applicable to reconstructing the vital relations which comprise the contexts in which particular films are produced and received.[27]

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[26] Ibid, p127

[27] Ibid, p113

The question, unanswered by Klinger, remains: what prompts researchers to be able to use their discretion in deciding which aspects of the discursive surround are to be of particular importance? The answer appears to me to lie in the text itself, whose own partial placement of particular discourses within its narrative begs certain questions to be asked.

The observation that individual films offer a distinct perspective upon the material they use to tell their stories does not inevitably involve the characterisation of a film's fictional world as hermetically sealed. If Klinger concedes that a certain amount of selectivity is required in deciding which 'regions' should be considered in relation to a particular film, she also hints that a consideration of a film's meaning can not be entirely at the mercy of its ever-shifting discursive surround:

> This is not to say that the film in question has no definite historical meanings; simply that what appears to be definite at one moment will be subject to penetrating alterations with the ascendancy of new cultural eras.[28]

In my analysis of the Frank Sinatra star vehicle Pal Joey (1957), I will argue that his character enacts a freedom of movement in the musical sequences denied to those of his female co-stars (Rita Hayworth and Kim Novak), the staging of whose own musical performances are controlled by Joey in certain ways. This claim involves the acknowledgement of Sinatra's position outside of the film as the archetypal Fifties 'swinger', yet strives to indicate how an awareness of his extra-textual fame is

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[28] Ibid, p112

shaped within the film. In Pal Joey, the potential in the musical genre generally for the song and dance number to allow its characters an uninhibited mode of expression (spatially and emotionally) denied to them in other parts of the narrative, is limited to Sinatra's character. If, to paraphrase Klinger, this appeared to be definite in its original historical moment, it is no less apparent on contemporary viewing. The subject of "penetrating alterations" is not the specific orchestration within the film of the musical numbers that makes this monopolizing of freedom observable, but rather the range of responses that this enactment may elicit (the film's revelling in Joey's charismatic orchestration of events does not necessitate a similarly uncritical revelling on the part of the viewer). To observe a certain crafting of textual material within a narrative is not to deny the validity of shifting critical reactions to it. However, it is equally true that undue stress on a film's reception can ignore the self-consciousness with which the constituent elements of a narrative are given shape: the film, too, is aware of its historical circumstances, and in the specific case of pop music in film, aware that its songs may already have an existence outside of the film.

There has grown a reluctance to characterise 'preserved' meanings within texts, or at least a hesitation in accepting the usefulness of such characterisations. This returns me to Simon Frith's critique of the academic study of pop music, and to a proferred alternative which has clear relevance as a response to the type of critical approach celebrated and encouraged in Klinger's article:

> Too often attempts to relate musical forms *to* social processes ignore the ways in which music is

> *itself* a social process. In other words, in examining the aesthetics of popular music we need to reverse the usual academic argument: the question is not how a piece of music, a text, "reflects" popular values, but how - in performance - it produces them.[29]

This does not mean that Frith condemns the listener to a passive position. His concept of performance, as elaborated through his book Performing Rites, embraces both the activities of musicians and their audience. It does, however, contain the idea that the values a song proposes are effected by the specific manner of its performance. It is the possibility for films to interpret songs differently as they involve them in their narratives that is the subject of this thesis, rather than the potential for a viewer to make, as they see fit, an infinite variety of uses of that interpretation.

Scoring a 'Known' Song: The Expression and Redundancy of 'Perfect Day' in Trainspotting

The use of pop music in film offers a particularly suggestive challenge to a purely contextual analytical approach. It is tempting to view the increasing 'importation' of known pop songs into narrative film as a symptom of a less 'self-contained' type of text, the fact of a song's prior knownness necessitating a special consideration of extra-textual influences when discussing its potential 'meaning'. This is certainly the assumption behind the title of BFI's Celluloid Jukebox: Popular Music and the Movies Since the 50s. Editors Jonathan Romney and Adrian Wootton

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[29] Simon Frith, Performing Rites: On the Value of Popular Music, Oxford, Oxford University Press, 1996, p270

justify the use of the image in this way:

> Every viewer comes to the cinema carrying his or her own jukebox ready loaded, waiting only for the film-maker to hit the right buttons.[30]

Yet, this emphasis on pre-packaged affect (whether through a knowledge of the song itself or through an awareness of how different types of pop music have been applied to various cinematic scenarios in the past) ignores the most interesting quality of pop's appearance in narrative film: its simultaneous registering of itself as a type of 'known' music, more 'audible' than the composed score, and its commitment, nevertheless, to carry out the narrative functions normally attributed to the composed score. Instead of regarding pop music in film as an instance that proves the necessity of looking outside of the text for sources of meaning, it is possible to view its use as an example that collapses clear boundaries between text and context. When pop music is represented on film, the distinction between context and text becomes unclear: the visual 'text' is the 'context' in which the song appears. The song, whether live or recorded, is a type of performance and the unique quality of narrative film is that it provides a performance of a performance, meshing the music with other sonic and visual elements in its enactment of its story.

My analysis of Henry Mancini's theme melody for Charade introduced

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30 Adrian Wootton and Jonathan Romney (eds.), Celluloid Jukebox: Popular Music and the Movies Since the 50s, London, BFI Publishing, 1995, p2

the general notion of pop music as a particular type of sound, the showcasing of whose distinctiveness enables, rather than inhibits, it to become involved in the film's narrative processes. The following characterisation of a sequence from Trainspotting (1995) examines more specifically the integration of a well-known song, originally composed without the film in mind, into the narrative. Rather than asking what cultural baggage the song brings to the film (what kind of 'shells' have accumulated upon it), I will consider precisely how the film demonstrates aspects of the music's expressive potential through its actual performance within the scene.

Trainspotting's lead character Mark Renton (Ewan McGregor) is one of a group of heroin addicts living in Edinburgh. Escaping from a prison sentence for shoplifting by agreeing to undergo rehabilitation, he 'celebrates' in the local pub with friends and his overbearing parents, who promise to look after him from now on. Feeling hemmed in by the attention, and desperate for a fix, Mark steals off to local drug dealer Mother Superior. As the syringe penetrates his vein, Lou Reed's 'Perfect Day' rolls in on the soundtrack and continues in its entirety as Mark overdoses, is revived in hospital and is finally ferried back to his childhood bedroom in the arms of his parents.

Three perspectives are involved in the enactment of the events covered by the song: a visual representation of Mark's near-death experience through his eyes, as he sinks into the red mat he had been sitting on, subsequent point of view shots bordered on the left and right of the frame by the rug, as if he had been sucked gently into his grave; stylized views of Mark's suffering body from the outside, his limp frame spread across the screen (either in overhead aerial shots or from front to

back of the image), and his pallid features standing out against the plush velour of the rug or the red cover of the trolley on which he is wheeled into hospital; and a more 'realistic' view of the process by which his attempt to escape the suffocating attentions of his parents is thwarted: his bundling into the taxi by Mother Superior and rough depositing on the hospital steps by the driver; the barked commands and slaps of the nurses attempting to revive him; and the sure-footed posturing of his parents as they deliver him onto his childhood bed, the grey cover and raised nature of which bestow upon it the quality of a funereal slab (and provide the setting for the horrifying detox scene that follows), contrasting to the more accommodating 'grave' Mark had earlier chosen for himself.

'Perfect Day' interacts with these three perspectives in different ways, but as a condition of it becoming so engaged general equivalences are suggested between music and image throughout the sequence. Firstly, the sensation that song and narrative action are being associated in a sustained manner is encouraged by the decision to play 'Perfect Day' from start to finish, over events that have their own structure of development and closure (Mark seeking escape from the attentions of his family by shooting up, only to be returned to his parent's well-intentioned but stifling care by the song's end). Secondly, the interaction between the song's various constitutive elements holds audible echoes of the combination of different perspectives that deliver narrative events visually. Both image and music display a mixture of the lyrical and everyday: the image with the shifts between Mark's stylized point of view and posed body and the unromantic rendering of his treatment at the hands of others; the song with its elegant, classic ballad structure, carried along by a full-bodied piano and augmented by strings in the chorus, yet

supporting a lyric that, at least in its verses, is determinedly banal, detailing unexciting forms of relaxation:

Perfect Day
Verse 1:
Just a perfect day, drink sangria in the park
And then later when it gets dark, we go home
Just a perfect day, feed animals in the zoo
Then later a movie too, and then home
Chorus
Oh! It's such a perfect day
I'm glad I spent it with you
Oh! Such a perfect day
You just keep me hanging on
You just keep me hanging on
Verse 2
Just a perfect day, problems all left alone
Weekenders on our own, it's such fun
Just a perfect day, you made me forget myself
I thought I was someone else, someone good
Chorus
Instrumental
Coda
You're going to reap just what you sow (repeated)

In addition, both song and image contain unexpected religious references. 'Perfect Day's coda finds Reed repeating the Biblical warning "you're going to reap just what you sow" over and over again. The aerial views of Mark's suffering body and his subsequent 'raising from the dead' incongruously invoke Jesus' death and resurrection, most strikingly when Mark is dragged out of the taxi and left on the steps of the hospital in a crucifixion pose (Fig 3.9).

These equivalences are observable and audible within the sequence, and are important to note as they indicate the construction of an 'appropriateness' between narrative event and music within the film that coexists with any appropriateness the viewer may instantly ascertain due to their sense of what the song already means. Moreover, the sequence also creates different alliances between the song and the three perspectives offered within the scene that I have identified. 'Perfect Day' is introduced in tandem with Mark's act of shooting up, emerging immediately after a striking close up from the inside of the syringe of heroin being sucked through the needle and succeeding the magnified 'whoosh' that accompanies this shot. The following four shots are choreographed with the image in a manner that suggests that the song's arrival has been timed in order to provide the soundtrack for the spectacle of Mark's escape from the 'real world' - the introduction of music the occasion for an expansion of the mise-en-scène into a mode of heightened expressivity. The opening riff of the song (a seven note piano melody) creeps in under a close up of Mark's face, half in shadow, after he has begun to let out a shaky gasp as the heroin takes its effect (Fig 3.1). The cut to the extraordinary side shot of his whole body sinking into the carpet coincides exactly with the repetition of this riff, still competing on the soundtrack with Mark's heavy breathing and the swish of the rug as it pulls itself down (Fig 3.2). The duration of this shot is the same as the preceding one, cutting on the isolated piano chord which signals the end of the introduction and heralds the beginning of the vocals. This chord provides the moment at which diegetic sound is usurped by the non-diegetic song, the camera sinking down with the rug, as if from Mark's point of view, the right and left edges of the frame allowing more and

more of the rug to come into view as the camera descends (Fig 3.3).

In this way, narrative action is made to respond to elements of the music, whether through editing patterns that isolate distinct units of the song (rather than cutting into them randomly) or by subduing its already non-naturalistic diegetic sounds in favour of the music. After the emphasis on a feeling of claustrophobic community in the previous sequence with Mark's parents, the music seems to be a conspiring detail in a mise-en-scène that depicts his attempt through drugs to retreat into his own world.

The orderly introduction of the two perspectives that focus solely upon the spectacle of Mark's suffering body (either from his point of view or from the outside) and their choreography to the song continues in the shot succeeding the sinking down with the rug. To the first line of the lyric ("Just a perfect day, drink sangria in the park"), there is a pan down onto Mark's ashen face against the red carpet, the movement onto Mark rhyming with his previous point of view shot as he sank down (Fig 3.4). The next shot brings Mother Superior back into the frame (Fig 3.5), and this moment signals the gradual reintegration of the 'real world' into the sequence, and a concomitant lessening of the specific associations made between narrative action and the song.

Mother Superior is viewed from Mark's point of view, crouched above him, pictured between the strips of rug that edge the frame. The shot is covered by Reed singing "and then later", whereupon there is a cut to a shot from above of Mark's body convulsing in agony across the screen. Over this, Reed continues to sing "when it gets dark we'll go home", his voice overlaid by Mother Superior asking sarcastically: "perhaps sir would like me to call for a taxi?". Whilst there is a clear equivalence between

Reed's sung statement and Mother Superior's question, both envisaging a moment of departure, it is also significant that diegetic sound has reemerged after its subduing in favour of the music. This reemergence is reiterated in the following shot, as the camera cuts back to the same view of Mother Superior peering down on Mark that had preceded the question, the sound of a passing ambulance creeping in on the soundtrack.

Mark's stylized point of view shots continue throughout the sequence, but no longer discernibly choreographed to isolate certain elements of the song. They also feature increasingly physical intrusions into the sunken space in which he imagines himself to have fallen: from Mother Superior's nonchalant peering, to the taxi driver reaching his hand down to drag him onto the hospital steps (Fig 3.6), to the porter leaning down to pick him up from them (Fig 3.7), to one of the nurses shining a torch into his eyes and then squirting a syringe before injecting him (Fig 3.8): the needle that was a means of retreat in the opening shot of the sequence is now a means of revival. When the camera zooms 'out' of the carpet towards the white hospital light, signalling Mark's regaining of consciousness, and reversing the sinking motion that had first established this as Mark's perspective, the stylized nature of the moment is not registered sonically by an association with the music. Rather the overexaggerated sucking sound that had accompanied the moment of Mark shooting up is repeated, the same sound being used to indicate his attempted escape from the real world and his enforced reentry into it.

There remains a difference between the relationship of music to image with shots of actions that have a specific time span (those involving people carrying Mark about or attempting to revive him) and those that do not (the stylized views of him suffering from outside). In

the latter instance, there is occasionally a striking correspondence between song and image, such as the aerial shot of Mark from above in the back of the taxi, stretched diagonally across the frame, which is accompanied exactly by the final two lines of the second verse ("you made me forget myself, I thought I was someone else, someone good").

However, the moment that shows Mark displayed in the most contrived manner, as if lying on a crucifix (Fig 3.9), is also the instance where the diegetic sounds of 'real life' and the disconcern to choreograph the action with the music is most apparent. Mark may have struck a pose on the hospital steps that gives his subsequent 'resurrection' ironic Christ-like overtones, but his body is not merely left to be contemplated. Instead the taxi driver approaches him to take his fare (thoughtfully supplied by Mother Superior) from Mark's shirt pocket and then climbs back into his taxi, the sound of the door shutting and the engine starting up again filling the soundtrack. The song, now at its own 'high point', the chorus, is not allowed any privilege amongst the mise-en-scène, the edit that brings the shot into view fragmenting Reed's singing of 'Perfect' and the next cut similarly paying no heed to the music (occurring between the 'keep' and 'me' of the chorus' last line, "you just keep me hanging on"). Indeed, as the song goes into its quietly meditative coda, on-screen action becomes ever more urgent and physical, as the nurses manhandle Mark back to life and his parents deliver him 'home'.

Lou Reed is one of rock music's best known junkies. In the early Seventies, he notoriously shot up (or simulated the act) during his live performances. 'Perfect Day' has also been generally regarded as a 'drugs' song, the 'we' happily ambling around the park feeding the ducks taken to be one man and his heroin habit rather than a content couple out for a

stroll. Furthermore, Reed features as an iconic figure in the Irvine Welsh novel from which Trainspotting is adapted, and is discussed by characters within the film prior to the appearance of the song. However, these observations can feed into the appropriateness of using 'Perfect Day' in this sequence without providing the 'meaning' for it. Instead, the narrative affect of the music lies in this particular instance as much in how the song is 'ignored' in a distinct manner as how it is responded to: the refusal of the sequence to allow Mark to take flight from his surroundings becomes also a refusal to allow the song, which has appeared in tandem with Mark's retreat from the real world, to exert a lasting influence on the mise-en-scène. The dramatic progress of the scene, which sees Mark dragged inexorably back to the place he had run from, takes precedence over the song's musical progression.

Exactly the opposite is true of the BBC's use, in 1997, of 'Perfect Day' as a vehicle with which to demonstrate their catholic music tastes and also raise money for 'Children in Need'. The video they produced gathers twenty nine musicians and singers from various musical spheres (from David Bowie to Tammy Wynette to Courtney Pine), and exploits the song's deliberate metre (each sung line is given its own space, making it ideal as a "relay" song between different vocalists) to allow each artist to showcase his or her own particular talent. This demonstration of diversity (of both singing styles and the computerised backdrops against which each musician is depicted) within a structure (both the song and the BBC) replaces the implied self-absorption of Lou Reed's version with an unironic show of community. However, the classic ballad structure of the song and its lyrical ambiguity does allow this interpretation to be a possibility, or rather the video strives to seize upon discernible elements

of the song and convince the viewer throughout its course that its emphasis on these elements is plausible. Thus, its affective intention is of the same order as that of 'Perfect Day's appearance in Trainspotting: to offer a particular perspective on the song at the same time that it performs it. If the film amplifies the song's associations with heroin, the BBC video treats the measured simplicity of its structure as a musical blank canvas on which it can display its wares. One crucial difference between the BBC video and the song in Trainspotting is the absence in the latter of an on-screen performer to assure the primacy of the song on the soundtrack. However, I have sought to demonstrate that even when the song is made somehow 'redundant' within the sequence, it is not detached from the process of providing narrative meaning: its partial redundancy is part of its narrative affect.

The Difference between Music Video and Pop Songs in Narrative Film

The BBC video and the Trainspotting sequence 'perform' 'Perfect Day' very differently, but the difference does not lie in one's superiority over the other in exploiting *the* 'meaning' of the song. Rather, both encourage viewers to hear and watch the song in a certain way, striving to persuade them through convincing enactment that the music does indeed hold the expressive value to which the sequences lay claim. The comparison is instructive in providing an example of how two visual performances of the same song can be so diverse, whilst both remaining coherent enough to have arguments made in favour of their plausibility. However, the

comparison is also somewhat misleading, in that the most influential factor in their divergence has remained undiscussed: one is a pop video, the other a sequence in a narrative film.

Attempts to analyse pop videos as a type of mini-film narrative or to condemn pop music's 'MTV-isation' of narrative cinema fail to grasp that each form constructs a fundamentally different relationship between image and song. Simon Frith characterises pop videos as "ideal types of performance", held together by the performer's "ability to impose herself on all visual circumstances", so that what is offered for 'interpretation' by the viewer is primarily the musician rather than the music. For Frith, videos are important because "they enable musicians (or their record companies) to translate their performing ideals into televisual terms directly, without having to be mediated by the established norms of TV entertainment."[31]

The irony of the 'Perfect Day' video is, in its role as an advertisement for the BBC, that it adopts its form to promote the artists' involvement in precisely the established norms of TV entertainment that the video itself bypasses.[32] This quirk aside, the video does function in the paradigm Frith describes, the movement

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31 Simon Frith, Performing Rites: On the Value of Popular Music, Oxford, Oxford University Press, 1996, p224-5

32 This led to a debate about whether the sequence should be regarded as a promo or an advert, and if viewed as the latter, whether the BBC were justified in spending £2 million of licence fee money upon it. See Belinda Archer, 'Media Review 97: Advertising: Day of the Fake Pearl', The Guardian, December 15, 1997, p28

between the various computer generated backdrops in the promo vouchsafed by the presence in the front of the frame of the song's performers. Not all videos rely on the spectacle of the singer or band framed in performance, however, and it is revealing that when the musician absents him or herself from the image, a common justification given is that the performer wants to introduce narrative elements into the promo: to make their video more like a 'proper' film. French electro-pop group Daft Punk were responsible for one of the most idiosyncratic videos of 1997, made to promote their debut hit 'Da Funk'. Featuring a man-sized dog wandering around New York on crutches, the song is heard tinnily through the ghetto blaster that is his only companion. His loneliness appears to be at an end when he meets a woman, but when she climbs onto a bus, the driver will not allow him on. In an article on the artistic resurgence of the pop video in Select magazine, director Spike Jonze explains:

> The Daft Punk guys are really into film and they totally got the idea of doing a script. The idea of the guy being a dog we thought would be fun. I guess it's good if it left people feeling something, but I think he's still kinda optimistic. Even though he's by himself, he still has the radio, y'know?[33]

The video is unusual in its 'realistic' rendering of the song from the ghetto blaster (it is often drowned out by dialogue and other 'street'

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33 Emma Morgan, 'You Have Been Watching ...', Select, June 1998, pp44-52, p48

sounds), and in its linear narrative development, which allows Jonze to speculate on the emotional resonance of the dog-man's sad story.

The established norm of the pop video remains, nevertheless, to provide the spectacle of the song's players imposing their presence on a series of shifting visual scenarios, whilst the music runs its course without interruption or competition from other sonic elements. When a pop song is used in a narrative film, the basis of its relationship to the image and the assurance of its privileged placement on the soundtrack is fundamentally changed. Not only is the image no longer expected to promote the artist that is singing the song, it is also not a matter of course that the song displays a particular attachment to any of the film's on-screen performers at all.

In the Trainspotting sequence, an association is initially suggested between the emergence of the music and the development of the image into an expression of Mark's drug experience. There are also sporadic equivalences made between stylized views of Mark's body and aspects of the music. However, these correspondences exist only as part of a mise-en-scène that is as much concerned with providing alternative views of narrative action, views which in fact increasingly attack the primacy of the song on the soundtrack and its alignment with the more florid envisagements of Mark's overdose. My thesis features numerous examples of film characters claiming a certain amount of 'ownership' on a pop song played non-diegetically on the soundtrack. Crucially, however, these moments are evaluated with an awareness that these alliances are always competing for privilege amongst the other constituent elements of

the narrative. There is an assumption on watching a pop video that an on-screen performer will act as a guarantor of the sounds that accompany the image. This assumption can of course be reflected upon, treated ironically and subverted, as in the Daft Punk example, but remains the norm against which the effects of individual promos are measured.

The 'horizon of expectation' that informs the viewing of a narrative film contains no such assumption, except in the special case of the musical. In my chapter on 'Pop Music and the Moving Body', I will consider the 'musicalization' of the image in Gene Kelly's famous song and dance to the title number of Singin' in the Rain (1953). In this particular instance, the frame is completely devoted to accommodating Kelly's musical movement, but this is not generally guaranteed in narrative cinema, even when a sequence does feature a performer singing the song heard on the soundtrack. In the following chapter, 'Musical Stardom in Narrative Film', I consider various on-screen musical performances by Frank Sinatra, Hoagy Carmichael, Louis Armstrong and Nick Cave. Only in the case of Frank Sinatra do the sequences sometimes display the desire to present the type of "ideal performance" Simon Frith claims is typical of the pop video. Even in these instances, the focus upon Sinatra's movement and singing is as much a means by which attributes of the character he plays can be conveyed musically, as it is an indulgence of the expectation in the audience that Sinatra will be seen singing. For Frith, it is crucial to note that "as video stars, pop performers have to play themselves. They are not acting out

stories."[34] It is equally important to consider the consequences of pop performers in their role as film stars, where they do have to act out stories. In such cases, their performances are inevitably caught up in the stream of images and flow of sounds that constitute the film's fictional world.

These differing characterisations of the relationship between pop song and image in the video and in narrative film leave room for a misunderstanding: namely, that the pop promo offers a collusion between sound and vision that can claim a fundamentally more 'meaningful' relationship between the two, and thus guarantee a 'sincerity' in the song's visual articulation that is missing when pop music is built into film narratives. After all, if the chief role of the pop video has been to offer musicians a chance to be seen to be playing 'themselves', this allows them at least the spectacle of exercising their authority over how their song is seen. In contrast, the notion of a song being placed within a 'fictional world' could suggest that it is also entirely at the mercy of it, the song *only* holding value as a prop within the narrative, its affect relying in no measure on the influence of its prior exposure as a specific pop song or on its status as being representative of a certain type of pop sound.

This is partly true. In Narration in Light: Studies in Cinematic Point of View, George Wilson makes the following observation:

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[34] Simon Frith, Performing Rites, p225

> Most film theorists who have attempted to specify *the* medium of film have seized upon the material basis of either photographic or dramatic representation. The medium is found to be either the stream of projected imagery or the physical reality that has been photographed. Despite the elaborate rationales that are given for each choice, both alternatives are bound to be restrictive and arbitrary in focusing upon representation of one type at the expense of the other .... it is only the performance as filtered through the image track which is accessible and relevant to the viewer.[35]

I will return to Wilson's ideas about film narration at the end of this chapter. For now, it is enough to note that the object of study when attending to pop songs in film is not the song itself heard in an imaginary 'ideal' form, but rather its whole interaction with other narrative elements, an interaction which, as is evident in the Trainspotting sequence, provides the music with a unique sonic profile.

'Plausible' Representations: The Case of Portishead's 'Glory Box'

However, I have also argued that both the BBC video and Trainspotting make use of 'Perfect Day' in a 'plausible' manner. David Brackett raises the issue of musical credibility in a different but related context in his introduction to Interpreting Popular Music. Comparing the long-forgotten number one hit 'This Diamond Ring' by Gary Lewis and the Playboys (1965) to Wilson Pickett's enduring

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[35] George M. Wilson, Narration in Light: Studies in Cinematic Point of View, London, John Hopkins University Press, 1986, p140

classic 'In the Midnight Hour' of the same year, Brackett asks why one has stood the test of time so much better than the other. One tentative answer invokes the ideas of pioneering reception theorist Hans Robert Jauss, who argues that works of art are produced within a social context that raises "aesthetic "questions to which these works pose answers."" 'In the Midnight Hour', Brackett suggests, enjoys continuing credibility because "the questions to which it posed an answer continue to be asked."[36]

As I argued in my critique of Barbara Klinger's article, the characterisation of texts as answers to aesthetic questions posed by a wider social context can place undue emphasis on deciding what the questions are at the expense of considering how the answer is delivered. The different aesthetic questions to which the BBC video for 'Perfect Day' and the song's use in Trainspotting pose answers may be formulated in the following manner: what features of the music lend themselves to a display of community? Alternatively, how might 'Perfect Day' be conceived as a song about a drug-induced retreat from the 'real world'? However, these questions reveal themselves only in the enactment of their answering. Both representations refer to aspects of the song's 'knownness', that is to say, the "social context" which allows its sound to be interpreted reasonably both as invoking community (its self-styling as a 'timeless' ballad) and as indicating a numbed self-immersion (the

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[36] David Brackett, Interpreting Popular Music, Cambridge, Cambridge University Press, 1995, p6; quoting Hans Robert Jauss, Towards an Aesthetic of Reception, Minneapolis, University of Minnesota Press, 1982

mundanity of its verses' lyrics and, in Lou Reed's version, the blankness of their delivery). Yet the sustainability of these acts of reference rest on them being manifested in the moment-to-moment details of their performance. Each instance acts as a demonstration of my earlier suggestion that a sequence can only make use of the affective charge of the song if it shows itself to be responsive to a perception of the spirit in which the song is known.

My thesis concentrates upon films that do strive to make the songs they use operate 'credibly' according to the criteria I have just described. I will now carry out a similar exercise to the 'Perfect Day' comparison, but will this time consider the use of the same song within three more formally similar sequences i.e. all three form parts of narrative films. Portishead achieved international commercial and critical success with their debut album 'Dummy' (1994) and one of its most well known songs, 'Glory Box', has been used in at least three feature films: the Hollywood produced high-school supernatural thriller, The Craft (1996); Bernardo Bertolucci's international art movie, Stealing Beauty (1995); and the low-budget French drama, When the Cat's Away (1996).[37] My intention here is to identify what aspects of knowledge about the song each sequence chooses to elaborate as the music helps to tell the story of the film, and to indicate the degree to which these aspects are elaborated.

The version of 'Glory Box' featured on 'Dummy' fades in gently

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[37] These were the only films with a British theatrical release that used the song from the album's release in 1994 until the end of 1998.

with a simple, leisurely descending bass figure (b flat up to e flat, then notes down the scale played twice on its way back to b flat), a snare drum sounding out in the gaps between the pairs of bass notes, with a more complicated 'roll' at the end of the riff. A swirling strings melody is also repeated, continuing when singer Beth Gibbons begins the first verse, her voice somewhat brittle as she intones the lyrics with cool precision:

I'm so tired ... of playing
Playing with this bow and arrow
Gonna give my heart away
Leave it to the other girls to play
For I've been a temp-ter-ess too long

Gibbons' detached vocals give way to the throaty "yes" which follows the verse and heralds the entrance of the chorus. Whilst the same bassline, drum pattern and strings continue unchanged (as they do throughout the entire song), a churning, distorted guitar riff lurches to the fore, and Gibbons' voice discovers new-found body and flow:

Give me a reason to love you
Give me a reason to be a woman

On both occasions, there is a melodic turn on "reason", "be" is

stretched at high pitch, and "a woman" is delivered dreamily in the breath that follows. The guitar riff runs out and Gibbons sings "I just wanna be a woman" in a more conversational tone, as if making sure the listener understands the point she had made so passionately in the preceding two lines. In short, the chorus is as revealing of the "grain" of Gibbons' voice as the verse is determined to bestow a feeling of iciness upon it.

This description of the song up until the end of the first chorus is intended to identify the musical elements available to be made use of by each sequence: the spare drum pattern and simple bass riff, each allowing the other room to be heard, offering a sense of musical space; the icy vocals of the verse, detailing a desire to throw off the shackles which the maintenance of this coolness imposes; and the shedding of inhibitions of the chorus as Gibbons pleads for a reason to abandon her distanced poise, whilst the lurching guitar ranges over the measured space of the other instrumentation.

However, The Craft in fact features 'Glory Box' in a remixed form, re-titled 'Scorn', thereby already distorting its sonic appearance from the version that would have likely been known by the viewer. The strings, bass and drums are replaced by a heavy beat, DJ-scratching, various electronic sounds and one sustained doomy bass chord. The whole sound of the song, rather than just the vocals of the verse and the guitar, demonstrates an 'edge', and it is this sinister quality generally that is made to be felt in the sequence. The film's supernaturally gifted heroine, Sarah (Robin Tunney), has cast a spell on big-headed schoolmate Chris (Skeet

Ulrich), so that he falls hopelessly and, in terms of his street cred, demeaningly, in love with her. The joke has gone too far, however, and Chris is becoming ever more desperate in his attempts to woo Sarah. On a night-time drive, he confesses his love to her, whilst she tries to explain that his feelings are not natural. Chris makes a move for Sarah, who escapes out of the car, but is caught and pinned to the ground. She struggles free, runs through a nearby wood, and reaches safety at a friend's house.

The song is choreographed specifically for the sequence in the sense that it begins on the first shot of the car driving through the deserted night-time road (seen from the driver's point of view) and is made to end on the closing of the front door that signals Sarah's escape and closes the scene. However, during the dialogue between Sarah and Chris that continues until Sarah runs out of the car, the music is relegated to the background, the discordancy of its sound discernible without being pushed to the fore. Only when Sarah runs away does the music become prominent on the soundtrack, her slamming of the door coinciding with the beginning of the chorus. Whilst Gibbons sings "give me a reason to love you", suddenly more audible as it no longer competes with dialogue, there is a cut from the close two shot in the car to a position above it, on the top of the roadside bank that Sarah runs towards and stumbles upon as she tries to make her escape. Chris follows her and climbs on top of her, prompting a cut to a cluttered close shot of both struggling (Fig 4.1). This cut is accompanied by Gibbons repeating "give me a reason", the volume rising once more.

Throughout the sequence, the song provides a generally

sinister tone to match the action it accompanies, its sonic 'heightening' occurring with the explosion of the scene into violence. Already discernibly 'warped' in its sound, the decision to choreograph Chris' attempt to rape Sarah with the lyrics of the chorus, which rises in volume with his increasingly violent actions, offers a further type of 'warping': the association of Gibbons' impassioned plea for the love that will 'make her' a woman with Chris' attack on Sarah. What characterises the song's affect in this scene, then, is in fact certain types of estrangement from a sense of what it may plausibly 'mean'. For those viewers familiar with the original, the remixed, claustrophobic version of 'Glory Box' distances itself from its source's sense of musical space and vocal movement towards passionate delivery. More pertinently to the operation of the music within the scene, the film floods the soundtrack with female yearning at the same time the image explodes into male sexual violence. This collision between female voice and male violence represents the disastrous result of a spell whose original intention was indeed to 'feminize' Chris' emotional responses in order to embarrass him in front of his macho friends.

Stealing Beauty constructs a more straightforward relationship between image and sound, using 'Glory Box' to accompany a scene in which a teenage girl exhibits a yearning with parallels to that voiced in the song. Lucy (Liv Tyler) is an American teenager spending her vacation in a Sienese village. Seeking out Niccolo, the local lad she had enjoyed a childhood romance with some years earlier, she patrols the foyer of his family's villa, before spying on him making love to another woman in a grove

outside.

The opening passage of the song offers the sense of waiting for something else to be released: if the standard practice of fading out a pop song represents a gradual climbing down from the intensity which had preceded it, 'Glory Box's gentle fade-in suggests a building towards something more intense; Gibbons is demonstrably holding her emotions back in the first verse and the words she sings anticipate an untethering from this restraint; furthermore the spaciousness of the musical backing seems to be leaving room for something else to emerge to fill out the sound. This impression of anticipating something more intense is reamplified in the sequence, choreographed to Lucy's gangly wandering about and wide-eyed gazing. Lucy is shown first cycling down the avenue leading to the villa, densely tangled trees arching over her, then walking down the fresco-strewn reception hall, the earthy paintings she gazes upon featuring carnival scenes, men and women dancing and finally two bulls staring out of the picture (and looming to the front of the frame with a zoom). The setting is lush (in terms of both the natural landscape and the vibrant frescoes), the sights she registers heavy with an eroticism and maturity at odds with her own sexual inexperience and youth. At the same time, Lucy demonstrates a fascination with these sights and an expectancy: she is, after all, searching for the man who had provided her with her first romantic experience.

The song, then, represents on the soundtrack both Lucy's lack of experience and anticipation of it. However, during the chorus, when both music and vocal gain more 'body', the force of the

transition is lost as Lucy drowns out the music by asking a maid where Niccolo is. The sequence wards off any sense of climactic release being associated with Lucy. Instead, after she has walked through the villa's garden towards a dense grove during the second verse (sung in the same terse style as the first and with a similarly yearning lyric[38]), she discovers (unnoticed) Niccolo having sex with a woman against a tree. The camera begins to dolly around the couple as the grinding guitar kicks in (Fig 5.1), the view obscured by foliage, before a shot to Lucy looking away and up (Fig 5.2). Here the repetition of the guitar riff continues over a brief, but expansive, dolly around part of the crumbling villa wall, dominated by a baroque statue (Fig 5.3). Whilst the first chorus is 'cut off' in its prime by Lucy's questioning, here its increased passion is allowed a correlative in the imagery, which once again, and even more vividly, provides Lucy with the spectacle of an uninhibited eroticism and fully matured landscape against which she is at odds.

By overlaying the first chorus with Lucy's everyday conversation, and by diverting attention away from her in its choreography of the second, the sequence withholds from Lucy the leap into passion enacted by the song: Lucy remains conspicuously the innocent onlooker. This is in fact more appropriate to the spirit of the song than it may at first appear, in that, despite its more engaged delivery, the lyric of the chorus still finds the singer pleading for something to happen, rather than celebrating it

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38 "From this time unchained/we're all looking at a different picture/through this new frame of mind/a thousand flowers could bloom/move over and give us some room"

happening. In When the Cat's Away, by contrast, 'Glory Box' is used at the film's climax and actually becomes the soundtrack for just such a celebration, providing the spectacle of a woman revelling in the feeling of experiencing something new.

Chloé (Garance Clavel), the woman in question, has struggled throughout the film to find contentment in her home city of Paris, her unease exacerbated by the disappearance of her cat. Forced to team up with the tight-knit network of old ladies who live in her block of flats, all of whom display unshakeable confidence in their cat-finding abilities, Chloé gradually comes into contact with the outside world more generally, with mixed results. By the end of the film, however, her cat has returned and she has unexpectedly begun to form a relationship with her artist neighbour Bel Canto, who, ironically, she has only got to know by helping move out. 'Glory Box' emerges on the non-diegetic soundtrack as she stands on the street outside the local café, pictured from shoulders up, smiling broadly whilst watching Bel Canto's removal van disappear into the distance (Fig 6.1). She giggles to herself and then turns away. The cut after her turning coincides exactly with the beginning of the first verse, the camera keeping track with her from waist up as she runs joyfully along the pavement, still laughing. On the first lurching guitar riff that immediately precedes the chorus, the camera also 'lurches' down as it blurs past a parked car, then lifts itself up again, to follow Chloé's movement once more, but this time with only her head and shoulders in view (the result of a jump cut). When the chorus is finished, the film cuts to the credits, the song fading out as they end.

Although formally 'simpler' than the sequences in The Craft and Stealing Beauty, consisting of just three shots and allowing the song to be heard without any distorting sonic shifts, this scene is in fact more specific than either in its articulation of what meanings the song can be taken to convey. Firstly, the song is far more precisely placed in the possession of a particular character. If the conventional orchestral score, appealing as it does to assumptions about music's special access to, and expression of, emotional states, is routinely used to convey what is on a character's mind, it may be that pop music, with its more immediate association with the body and physical movement, is often made to give the impression that it is actually playing in a character's head. Here, Chloé turns and runs as if on command, in response to the emergence of Beth Gibbons' voice. The combination of the diving camera, the jump cut and Chloé's carefree stumbling with the introduction of the lurching guitar riff provides a mutual implication between sound and image that both are in fact exhibiting the same degree of 'giddiness'.

Furthermore, 'Glory Box' emerges as the sound 'playing in Chloé's head' by it fading in behind, then swiftly superseding, the off-camera, diegetic singing of the old women in the café. Their song, 'Ça, C'est Paris', is in the French cabaret tradition, and it is the emphatically repeated chant of its title that is heard as 'Glory Box' makes its presence felt. The version of the song heard in the film begins off-screen as we watch Bel Canto waving goodbye to Chloé and climbing into his van (with close shots of Chloé interspersed). Only then does the film move inside the café to focus upon the leading singers (including the old lady behind whose cooker the

titular cat had in fact been stuck), before returning to a shot of the van finally departing and then the mid-close shot of Chloé which signals the arrival of 'Glory Box'.

The lyrics to 'Ça, C'est Paris', as translated in the subtitles, run as follows:

> Paris, Queen of the world
> Paris is a blond
> Her nose in the air, mockingly
> Her eyes always smiling
> Everyone who knows her leaves in the thrall of her caresses
> But they always come back
> Paris here's to our love!
> That's Paris!

The 'Glory Box' sequence leaves 'Ça, C'est Paris' behind in four ways. Firstly, it replaces the demonstration of music being used communally with the spectacle of a song undergoing a personal attachment to one character. Secondly, 'Ça, C'est Paris's use of the woman as a metaphor for the city is usurped by the display of a real woman experiencing freedom in the real city for the first time. Thirdly, the assertion that Paris remains inescapable is overlaid with images of Bel Canto in fact 'escaping', and followed by the demonstration of a personal sense of freedom within the city that is represented by Chloé's giddy run. Finally, 'Glory Box' offers a contrastingly spacious sound to the raucous sing-song it replaces, as well as an international one. Except for 'So Tired of Being Alone' by Al Green, which soundtracks Chloé's assistance of Bel Canto

packing, 'Glory Box' is the only English language song in the film. As a pair, both soundtrack moments which show Chloé escaping the oppressive feelings of loneliness that have stifled her throughout.

The transition from one song to the other, then, enacts a movement away from the communal to the private, from the parochial to the international, from woman as metaphor to woman as real, and from vocal descriptions of entrapment by the city (no matter how benign) to images of a revelling in the self-sufficient pleasures provided by feeling comfortable in one's own skin. The film clearly demonstrates 'Glory Box' to be an appropriate soundtrack for this movement by virtue of its audible difference to what has been heard before it.

The Craft associates 'Glory Box' with male violence, Stealing Beauty casts it in tandem with a young woman's unfulfilled yearning, and When the Cat's Away has it accompanying a woman demonstrating that her shackles have been cast off. I have sought to identify how the representation of the song in each case can be justified as 'plausible'. In the process, the language I have used to describe the same musical elements has changed. For example, I described the guitar riff as "churning" in my original analysis of the song, "grinding" when it is related to sexual activity in Stealing Beauty, and "giddy" when 'gambolling along' with Chloé in When the Cat's Away. This variety of description is intended to articulate as carefully as possible how the song takes on a different character according to how it is heard in the film and what it is combined with on the image track. It is true that 'Glory Box' could theoretically be applied to any narrative scenario and presented sonically in a

manner which would necessitate the mobilisation of any number of different adjectives in an attempt to describe its sound.

However, it is also possible to identify the assumptions each use of the song reveals, and to assess the extent to which each sequence scrutinizes those assumptions. Under these criteria, The Craft is the least specific in its use of 'Glory Box', emphasising it as a song about female desire at one particular moment, but only so that this can add to the confusion which dictates Chris' uncontrollable violent urge. Stealing Beauty may be more faithful to the reasonable interpretation of the song's lyric as one of unfulfilled desire, but When the Cat's Away is more specific about its potential affect as a pop song and more responsive to its sense of musical space, even if it proposes the lyrics as a strident clarion call for action rather than as a desperate plea.

'Implausible' Representations: Singles

All three uses of 'Glory Box' are, according to the criteria I have established, plausible. The possibility of 'implausible' uses of pop music in narrative film remains to be discussed. Firstly, it should be noted that there are numerous examples of pop songs or song fragments appearing in film which demonstrate a minimal scrutiny of the assumptions that govern their use. Director Cameron Crowe criticises a particular manifestation of this tendency in an interview in Celluloid Jukebox:

> A lot of times, music in movies is the poor stepchild of the film process. People slap it on at the last minute, and directors who don't know what 'hit music' is phone up

> a music supervisor at the last minute and say, 'Let's jam on these soundtrack hits. OK, why don't we just have two seconds of it while the cop's coming out of the car?'[39]

Such instances still reveal general assumptions about pop music's ubiquity (its sneaking onto the soundtrack can be justified as a mode of sonic 'realism', reflecting on-screen how, in life, we often hear pop music in snatches from car radios, drifting down from open windows, spilling tinnily from someone's Walkman etc). They do not attempt, however, to bestow the type of affective role on the music that has been evident in the examples discussed so far.

It is also possible, though, to identify uses of pop songs in narrative film that are 'implausible' when assessed in the same manner by which I have suggested the examples so far are credible. The following analysis of Hollywood's first 'grunge movie', the romantic comedy Singles (1992), directed by Cameron Crowe himself, is intended to demonstrate how the film indicates a certain 'attitude' towards its music, without then allowing it to display the expressive value which this attitude would appear to bestow upon it. The analysis also acts as a preliminary exercise in locating the music's place amongst the film's global narrational strategies, rather than concentrating on individual sequences as I have done so far. Furthermore, with its mixture of nondiegetic songs, 'sourced' music and 'live' performances, Singles uses a broad range of methods to incorporate pop music into its narrative, a range which

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[39] Jonathan Romney and Adrian Wootton (eds.), Celluloid Jukebox: Popular Music and the Movies since the 50s, London, BFI, 1995, p133

my thesis as a whole is intended to cover.

The mainstream prominence of 'alternative rock' or 'grunge' from the early Nineties onwards has ensured that a number of Hollywood films have announced their attunement to a youthful *Zeitgeist* through the inclusion of this type of music (The Craft being one such example). Singles' writer-director Cameron Crowe is an ex-music journalist and has stated that part of the reason he made the film was to chronicle the burgeoning music scene in Seattle, the city that came to be known as 'grunge's spiritual home.[40] The film is explicitly engaged in establishing alternative rock as part of a musical canon, but I will suggest that its attempts at canonization are incompatible with the alignment of that music to the various romantic entanglements that run through the course of the narrative. Alternative rock in Singles becomes detached from charting the romances of the main characters. I will also claim that the music's lack of involvement in providing the film with emotional resonance runs counter to its sporadic attempts to build affective alliances between the film and a specific 'subcultural' audience.

Before discussing the film, I will offer an account of how 'alternative rock' developed a mainstream identity prior to its inclusion in Singles. 'Grunge', 'slacker', 'hardcore' and 'alternative rock' are often used interchangeably, but they are in fact distinct subgenres of alternative guitar music. The development of these styles overlap one another, and all still exist today, but a loose

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40 In conversation with Adrian Wootton as part of the Celluloid Jukebox season at the National Film Theatre in 1996

chronology can be established. 'Hardcore' emerged from punk in the early Eighties, and was followed by the consolidation of 'alternative rock' on American college radio from the mid-Eighties. As MTV expanded its music policy, alternative rock began to be included on their playlists, thus allowing it national exposure for the first time. At the turn of the Nineties 'hardcore' mutated into 'slacker' as it gained a more public identity and became associated with a specific location (Austin, Texas). 'Grunge' emerged synchronically and by 1992 was the most commercially successful alternative music form. The increased mainstream currency of alternative guitar music was accompanied by the breakthrough of other subcultural styles, namely the various forms of rap (hardcore, daisy age, alternative, rock/rap crossover etc).

'Alternative music', then, describes an alternative which was slowly assimilated into the mainstream between the mid-Eighties and the early Nineties. It is a media and industry description for a specific set of aesthetic practices and a particular relationship with rock culture. 'Gimme Indie Rock' by Sebadoh sarcastically describes the way these codes have been put in place and institutionalized:

Verse 1
Started back in '83
Started seeing things differently
Well, hardcore wasn't doing it for me
Started smoking pot
Thought things sounded better slow
Much louder, heavier

Verse 2
V.U., Stooges, undeniably cool
Took a lesson from that drum rock school
Manipulate musician, self-righteous fool
Getting lost with the Pussy Galore
Cracking jokes with Thurston Moore
Peddle hopping like a Dinosaur J

Verse 3
Rock n roll journalist, write in the middle of the road
Note that sound, blow your load
Soon it's bigger than you'd ever said it'd go
Four stars in the Rolling Stone

Chorus
Just gimme indie rock

Middle Eight
Break down the barriers like Sonic Youth
They got what they wanted
Maybe I can get what I want too
Gimme indie rock

Time to knock hard rock on its side
Time to amaze with some indie sludge
Rock!

Over a self-consciously shambling drumbeat and ragged lead guitar, the first two verses of 'Gimme Indie Rock' identify the moment when the taut, fast, politically direct style of American punk gave way to a less constrained use of noise (embracing the Sixties acid rock which punk rejected), slower rhythms which owed

much to the looseness of the Velvet Underground and the Stooges, and more abstract lyrical concerns. Simon Reynolds identifies its inception as a reaction against both "punk's parsimonious and anorexic tenets of economy and tightness",[41] as well as the yuppie culture which existed as a natural enemy for the predominantly white, male musicians. Indulging in "sound for sound's sake" and willing to wander off at lyrical tangents, 'slacker' music offers a 'sonic rebuttal' to the focused aspirational and competitive qualities which may be expected of its players by the dominant culture.

In verse three, 'Gimme Indie Rock' continues to describe the point at which some of the bands involved in this subculture began to be recognised by the mainstream rock press and came to be categorised as 'alternative'. The critical acclaim garnered by Dinosaur Jr (of which Lou Barlow, Sebadoh's singer, was a founder member) and the Butthole Surfers, was accompanied with the emergence of 'critic's bands' like REM, Sonic Youth, Pussy Galore, Throwing Muses, and slightly later, the Pixies.

The 'middle eight' of 'Gimme Indie Rock' details the breakthrough of Sonic Youth, whose signing to a major record company (Geffen) was seen as an important development in alternative rock's aesthetic journey into the mainstream. It was on their suggestion that Geffen signed Nirvana in 1991, whose worldwide hit at the end of the year, 'Smells Like Teen Spirit', paved

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41 Simon Reynolds, Blissed Out: The Raptures of Rock, London, Serpent's Tail, 1990, p63

the way for the "grunge explosion". 'Gimme Indie Rock' ends with an approximation of the grunge sound, a fusion of slowed down punk riffs and the deeply distorted guitars of Heavy Metal, a mixture described as "indie sludge" in the song.

The release date for Singles was delayed until September 1992 while its producers, Time-Warner, struggled to find an advertising strategy for the film. It was only when the influence of Nirvana's success made itself felt that Singles was deemed marketable. Fortuitously located in the capital of 'grunge', Seattle, and featuring performances by popular local bands, the soundtrack album had been out since June, debuting high on the Billboard chart, and providing video material for MTV which ensured a presold audience for the film. Even though the 'grunge' couple in Singles (Cliff (Matt Dillon) and Janet (Bridget Fonda)) only function as a subplot to the main romance between Steve (Campbell Scott) and Linda (Kyra Sedgwick), promotional trailers and posters foregrounded the film's location within the Seattle scene above all else.

Singles goes to some lengths to offer its own genealogy of 'grunge'. In the film, characters explain what the music means to them, the influence of Seventies Heavy Metal on grunge, for example, being acknowledged in Cliff's monologue about the pioneering status of Kiss and Black Sabbath. The sequence in which Linda looks through Steve's record collection serves to locate the 'grunge' environment of the film within a specific rock lineage. Beginning with REM's 'Radio Song', an example of the present state of alternative rock, we hear excerpts from 'Family Affair' by Sly and the Family Stone and 'Waterfall' by Jimi Hendrix, both attracting

favourable comments from Linda. Interspersed between these extracts is a flashback to a party Linda attended at college, a few years previously. 'She Sells Sanctuary' by alternative metal band The Cult is playing as she enters. 'Grunge' music is inserted into the film in this context, produced as part of a particular history of rock. Singles presents grunge as a contributor to a classic pantheon of alternative music, dispersed amongst various musical styles.

This framing of grunge erases on a textual level the more specific origins to which its movement into the mainstream can be traced, as outlined, for example, in 'Gimme Indie Rock'. Yet Singles also contains moments when it presupposes a more specific knowledge of grunge's musical roots, offering allusions which can only be fully appreciated by viewers conversant with the immediate history of the US independent scene. Tad, one of the 'godfathers of grunge', for example, answers the phone when Janet dials the wrong number. Cliff's band, Citizen Dick, have a single called 'Touch Me, I'm Dick', an obvious parody of Mudhoney's 'Touch Me, I'm Sick', a seminal anthem by one of America's most renowned 'pre-grunge' indie bands. His backing group features members of Pearl Jam, whose album, 'Ten', was the first alternative rock record to follow Nirvana's success. A rehearsal sequence ends with their drummer kicking the bass drum as the introduction for a song. The film then cuts abruptly to the city at night, with a Pearl Jam song, 'State of Love and Trust', playing on the nondiegetic soundtrack. Pearl Jam's drummer, in a fictional role, has 'cued' the appearance of a song from his real band.

These instances of intertextuality exist to offer a level of

knowledge which will only be understood by those conversant with the musical subculture. By inscribing the 'real' subculture into its text, Singles displays its knowingness, its mastery in mediating between different levels of representation. The illusion of an independent diegetic world is broken, but only for those with the cultural knowledge to become aware of it. In this way, a subcultural identity is patterned throughout the film, not just through the personal tastes of diegetic characters. Tad's deadpan response to Janet's sexual invitation ("I think you've got the wrong number lady, but I'll be right over") may work as a joke without a degree of subcultural awareness, but if it is to work as an in-joke at all, it must necessarily do so without the help of other elements of the narrative. Tad appears in this shot only, the film allowing his image outside the text to speak for itself.

The tendency of Singles to both generalize about 'grunge' (it is just a part of rock's rich tapestry) and to encourage a subcultural identification through very specific cultural allusions, points to the unstable positioning of its music within its narrative framework, an instability which is signalled in its very first moments.

The opening credits make an aggressive appeal to a subcultural knowledge. The film signals itself as something other than run-of-the-mill mainstream product as soon as the familiar Time-Warner logo appears on the screen. Behind this imposing symbol of corporatism, we hear the sound of people laughing, recorded in such a way as to make it seem as if we are eavesdropping on an informal party. Singles immediately counters its status as a commodity rolling off the production line by flooding the soundtrack with

informal, 'ambient' noise. The logo gives way to the title sequence, which makes it clear that the intimate focus signalled by the laughing will be concentrated within a distinctive cultural milieu. During this segment, textual strategies more often associated with the music video transform Seattle into a site for subcultural activity. No pretence is made of spatial or temporal unity as the cultural signs associated with grunge are collected together and organised according to the beat of the theme song. Graffiti strewn walls, stagedivers at a gig, advertisements for cult films (Brazil and Trust) and hand-held shots of kids walking in the streets all contribute to the articulation of a subcultural identity. For the purposes of this sequence, and this sequence only, Seattle is produced as a 'grunge' city without any other cultural referents. However, once this iconography is set in place, it is shaped by the narrative in a distinct manner. The representation of a subcultural network is disengaged from the network of romances upon which the film focuses.

The spectacular display of subcultural signs in the opening sequence is held in place by the theme tune which accompanies it. Paul Westerberg's 'Waiting For Somebody', a midpaced romantic rock track, provides the rhythm of the scene, each edit made in time with the song. There is an immediate tension, however, between its lyrical concerns and the activities portrayed on screen. While the lyrics express a yearning for a 'real' emotional attachment, the images portray an unconnected series of events which either show people engaged in fleeting moments of fun (stagediving, patrolling the streets in search of a club), or depict a complete lack of human

presence (the iconographic montage of posters on a door and the advertisement for Brazil). Two emotional levels are created, one associated with the desire for lasting relationships, the other for a superficial enjoyment of subcultural style. Throughout Singles, subcultural images are refused any depth, or any meaningful attachment to the environment in which they are placed.

When Steve and Linda first meet in the local club, his first comment is to denounce the artifice of the surroundings, which, he claims, force everybody to put on an act. The subculture exists only on the level of appearance, a superficial configuration of style which is given no discursive support within the film. Attention is always drawn away from subcultural activity to chronicle the course of the romantic narrative. For example, when Linda is away in Alaska, we see Steve drowning his sorrows at a gig. The music, however, is provided by a nondiegetic score which reflects his mood. Subcultural signs are produced as a less 'true' type of image than those involved in the visual economy that is created to support the various romances which develop throughout the film.

The signs which do gain emotional import within the narrative are produced in opposition to subcultural images. Everyday objects like the car door button which Linda lifts for Steve, the garage remote control that is passed between various characters and the blue T-shirt which Steve leaves at Linda's, all gain emotional resonance through their use in the narrative. Janet's relationship with Cliff at the end of the film is not enabled by the song he writes for her. Rather, he wins her love by saying "bless you" when she sneezes. Earlier, Janet tells Steve that this is one of the things she

wants from a man. The sign whose meaning has been created in the film is privileged over the attempts made by Cliff to woo her through his artlessly composed 'grunge ballad'.

The articulation of the superficiality of grunge is presented most forcefully around the romance of Cliff and Janet. Janet diets and considers having breast implants in an effort to impress Cliff. Her realisation that she does not actually need his love, that she can simply reject the pose which she has tried so hard to maintain, is accompanied by the reprisal of 'Waiting For Somebody' on the nondiegetic soundtrack. Similarly, Cliff must relinquish his pose if he is to become involved in the romantic couplings which provide the film's narrative drive. His subcultural stance is seen as inimical to the heterosexual, monogamous relationships which close the narrative. Steve warns Janet that Cliff "has all this fierce integrity, except when it comes to women". When Janet confidently proclaims to her friends that casual sex is a thing of the past, the film cuts to Cliff as he walks sheepishly out the door. The clichés of rock culture are not compatible with the conventions of the Hollywood romantic comedy.

Apart from the fictional character of Cliff, 'grunge' musicians are also represented through a number of live performances by well known Seattle bands, but even at these moments their music is made subservient to the romantic narrative. Steve first meets Linda at a gig by Alice in Chains. In this sequence a 'live' diegetic performance by a recognised band loses its specificity as it is used to achieve effects normally associated with the composed score.

The first shot of the nightclub scene shows a close up of the

wrists of Steve and his friend as they are stamped by the doorman at the club. This visual image, striking in both its scale and the quick, downwards motion of the stamp, is reinforced by the soundtrack which explodes with the opening chord from Alice in Chains 'It Ain't Like That'. The introduction of the song to the film in this way concurs with the standard Hollywood practice identified by Claudia Gorbman:

> Typically, within a scene, music enters or exits on actions (an actor's movement, the closing of a door) or on sound events (a doorbell, a telephone ring). It may also begin or end by sneaking in or out under dialogue.[42]

In this sequence, the song behaves in just such a manner, accompanying a strong visual entrance, whilst the band fade quietly from the soundtrack on the characters' exit.

However, the first shots of the sequence are cut according to cues from the music, suggesting a form of representation which may be governed by the progress of the song rather than the articulation of narrative. In this instance, it soon becomes clear that the song's own development is to be put at the service of the film's. The first shots do move away from the main characters in the scene, to detail the performers on stage (Fig 7.1). They are also edited according to the musical beat, so that shot transitions only occur at the very

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[42] Claudia Gorbman, Unheard Melodies: Narrative Film Music, London, BFI, 1987, p78

beginning of the riff which is repeated throughout the song's introduction. The framing and lighting of these shots also betrays the influence of a music video aesthetic. The individual band members are viewed slightly from below and outlined by lighting which emphasises the sweat on their faces as they lean towards the camera, enthralled in the song. The mise-en-scène promotes a type of masculine spectacle which particularly characterises the hard rock performance video. Yet, Alice in Chains and 'It Ain't Like That' are secured in time and space through music video conventions of framing, lighting and editing, only for this mode of representation to be subsumed by another, the sound of the song itself becoming subservient to the narrative concerning the film's leading characters. As soon as Steve and Linda set eyes upon each other, editing patterns becoming dictated by the impulse to chronicle this meeting, rather than the performance taking place in front of them.

The opening, rhythmically edited shots of the band merely serve to anchor the music to an identifiable source, to locate its position in relation to the unfolding romantic narrative which then takes control of its representation. Gorbman argues that

> this practice in fact implies a departure of diegetic music from its naturalistic independence and a movement toward the action-imitating roles we might more readily expect of nondiegetic music.[43]

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[43] Ibid, p24

In fact, this sequence demonstrates that the diegetic status of a song's performance can be exploited to manipulate space in a way which would not be possible if it were nondiegetic. When the camera settles on Steve and Linda looking towards each other, the anchoring of the music with its source (the stage), helps to focus attention on their exchange of glances. While the rest of the crowd looks towards the performance and thus the camera, Steve and Linda, centred in the frame, look across at each other (Fig 7.2). The grounding of 'It Ain't Like That' in a specific space makes it possible for Linda and Steve to be visually differentiated from the rest of the crowd watching the gig.

Once the action settles on Steve's attempts to talk to Linda, the music cedes primacy on the soundtrack to allow for dialogue intelligibility. We only return to the stage and a foregrounding of the music (Alice in Chains are now performing 'Would?') in order to achieve a specific narrative effect, one which once more exploits the song's diegetic nature. When Cliff (Matt Dillon), at the back of the club, dumbly tells an interviewer that his band are "big in Belgium", the film cuts back to Alice in Chains' singer, whereupon the song once more occupies primary position on the soundtrack. The sudden burst of music after Cliff's bathetic comment acts to intensify the force of the joke, in the music hall tradition of a drum roll following a comedian's punchline. This effect is only made possible because of the careful positioning of the musical apparatus within the diegesis. The musical intensification of the joke could not have been rendered nondiegetically without calling undue attention to its affective function.

Alice in Chains are located in the diegesis to provide a plausible motivation for a number of narrative effects. The beginning of the scene may introduce the performance as spectacle, freezing the main narrative for a number of seconds, but only so that the spectator can register it as a musical element which will proceed to act as a "connecting tissue" when the film returns to its leading characters. The special appeal of the song and its 'live' performance, hinted at by the opening shots and obviously felt by the crowd dancing to it, is not investigated.

Singles charts the course of three romantic pairings, all of which are resolved at the end of the film. However, the 'grunge' songs in Singles are allowed to play no part in the enactment of these resolutions. The 'grunge' subculture compares unfavourably with the emotional depth of the signs exchanged in the pursuit of 'meaningful' relationships. When its songs are heard, they are used as non-specific props in the romantic narrative. 'Perfect Day' in Trainspotting is also 'redundant' to a certain degree in relation to the visual action it accompanies, and there is a type of estrangement between narrative events and 'Glory Box' in The Craft. However, in both cases the qualities of redundancy and estrangement are crucial to the music's affective role. In Singles, there is no justification made for disregarding 'grunge' as a source of accompaniment to the narrative's romances, even though the film characterises the music as being alive with affective potential, both through intertextual references which flatter the attention of a 'knowledgable' viewer and through the explicit comments of the film's characters. Singles denigrates as emotionally empty exactly

the same images it uses to construct a subcultural appeal. The spectator is offered the contradictory experience of identifying with signs that are often oppositional to the development of the romantic pairings featured in the film. Within the narrative, in its capacity both as a musical style and a subcultural attitude, grunge is completely disengaged from the affective alliances the film relies upon to offer the viewer a 'subcultural' reading position.

Conclusion: Putting Pop Music into Perspective

When considering why 'This Diamond Ring' by Gary Lewis and the Playboys has not secured the classic status of Wilson Pickett's 'In the Midnight Hour', David Brackett does not only look to reception theory for for an answer. He also wonders whether the differing standings of the two songs could stem from each track's specific textual features, assessing each in the light of Mikhail Bakhtin's opposition of monologic and dialogic texts. The former, Bakhtin argues, remains steadfastly "finalized and deaf to the other's response", whilst the latter is "open to inspiration outside itself."[44] From this perspective, the appeal of 'In the Midnight Hour' endures because it is more 'open' than 'This Diamond Ring', its blues and gospel references summoning up a social collectivity and aesthetic of participation between performer and audience.[45]

'Openness' is also the distinction that underlies the final evaluative framework suggested by Brackett, borrowed from

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44 David Brackett, Interpreting Popular Music, Cambridge, Cambridge University Press, p7

45 Ibid, p7-8

musicologist Richard Middleton. Middleton provides a semiotic analysis of music that envisages individual pieces positioning themselves on a scale ranging from "undercoded" to "overcoded".[46] 'This Diamond Ring' suffers today, Brackett ventures, because its musical codes are too overdetermined, with nothing to offer outside of its use of the "socialized conventions" of its time:

> There seem to be no competing perspectives projected by this song, nothing that prompts us to return to it again and again, no irony, satire, or self-reflection emanating from the song's persona.[47]

However, Brackett represents these arguments without whole-heartedly agreeing with them. He cautions that the categories offered by Bakhtin and Middleton are not neutrally analytical, but rather hold clear implications that an 'open' (undercoded/dialogic) text is aesthetically superior to a 'closed' one (overcoded/monologic):

> An uncritical application of this concept to discussions of popular music disregards the possibility of different listening situations having types of music most appropriate for them; specifically, it cannot account for musical practices such as dancing, listening to a walkman while roaming the city, or overhearing a neighbor's radio

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[46] Ibid, p8

[47] Ibid, p8

> while cleaning the house, activities that may not permit a full appreciation of the multiplicity of voices in the popular music text, but activities which nonetheless permit the listener to engage with the music.[48]

Narrative cinema routinely represents the type of listening practices listed here. Pop music appears in nightclub scenes, emanates from stereos, or becomes audible without a discernible source, as simply the 'sound of the streets'. The experience in everyday life that pop music 'sprawls' around us gives some credence to its increasingly pervasive presence in films, at least in those films which concentrate their action in everyday locations. As such, pop music is cast as part of the "physical reality" being recorded, but as George Wilson counsels, it would be a mistake to separate this aspect of its representation from the particular manner in which it is recorded (its placement within the "stream of projected imagery" that makes up the narrative film).[49] For, even when a pop song is passed off as simply background 'colour' on film, it is still being composed as such in relation to the other constituent elements of the film's fictional world. Furthermore, the pop song always has the potential to carry out the affective tasks traditionally ascribed to the composed score. Uniquely, it can simultaneously display itself as material being shaped within the film (as a narrative element) and as the material that does the

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[48] Ibid, p17

[49] George M. Wilson, Narration in Light: Studies in Cinematic Point of View, London, The John Hopkins University Press, 1992, p140

shaping (as music used for narrative affect). The 'implausibility' of alternative rock's use in Singles comes from the mismatch between the implication of its affective potential at certain points in the film and the refusal to allow it to be involved in the shaping of the viewer's affective response to narrative events.

When pop music appears within a film narrative, it is inescapably part of, and subject to, the "competing perspectives" that offer the viewer access to its fictional world. As such, the pop song in this environment is, in Bakhtin's terms, constantly "open to inspiration outside itself." The dialogic nature of pop music's narrative representation becomes not a criteria for its excellence, but rather an inevitable consequence of its narrative involvement. It is the precise nature of such an involvement that the rest of my thesis seeks to explore.

Chapter Two

Musical Stardom in Narrative Film

The Year Zero of Rock'n'Roll: An Unnecessary Division

In my first chapter, I took issue with the image of a "celluloid jukebox", the title for BFI's collection of essays on pop music in film, questioning its suggestion that the viewer's response to a cinematic representation of a song is entirely pre-programmed (so that all the film-maker has to do is "hit the right buttons"[1]). The subheading of the book, Popular Music and the Movies Since the 50s, signifies a commitment to another critical orthodoxy that this thesis seeks to qualify. The editors, Jonathan Romney and Adrian Wootton, state in their introduction:

> There is one mythical starting point we can imagine, the Year Zero from which we've come an unthinkably long way. The great founding myth of pop film is the release in 1955 of The Blackboard Jungle, whose credit sequence featured Bill Haley and his Comets' 'Rock Around the Clock' - to such incendiary effect on its teenage audiences at the time that both in Britain and the US cinema seats were ripped out and questions asked in the House.[2]

It is tempting to demarcate an investigation of pop music in film around the mid-Fifties as it was an era that saw major changes in both the music and movie industries. The mainstream breakthrough of rock'n'roll, the emergence of the teenager as a powerful consumer

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1 Jonathan Romney and Adrian Wootton (eds.), Celluloid Jukebox: Popular Music and the Movies Since the 50s, London, BFI, 1995, p2

2 Ibid, p3

group, the challenge to movies from television and the fragmenting of the Hollywood studio system have become oft-cited cultural landmarks of the period.

The division of pop music in film into pre- and post-rock'n'roll representations may also appeal to advocates of the existence of a more stable "classical" period of Hollywood film production (most exhaustively mapped out by David Bordwell, Janet Staiger and Kristin Thompson in The Classical Hollywood Cinema: Film Style and Mode of Production to 1960[3]). Indeed, as I shall discuss in this section, attention to pop music's involvement in "pre-rock'n'roll" narrative cinema has revealed a bias towards mapping out its supposed structural containment, chiefly as allowing generically licensed moments of "spectacle" rather than "narrative" in the Hollywood musical. "Post-rock'n'roll" representations of pop in film, on the other hand, have been viewed as symptoms of more fractured, "postmodern" narrative structures: songs often appear in only brief snippets or, conversely, in sequences whose chief import seems to be to sell the song rather than further the narrative; movie soundtracks are designed to appeal to subcultural niches rather than the mass audiences of Hollywood's "classical" period; and the film itself is only one element in a multi-media collaboration whereby it becomes "increasingly hard, faced with a film and its soundtrack CD,

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3 David Bordwell, Janet Staiger and Kristin Thompson, The Classical Hollywood Cinema: Film Style and Mode of Production to 1960, London, Routledge, 1985

to tell which product is really supporting which."[4]

Yet, such a division does not appear to me necessary when judging pop music's narrative involvement according to the criteria I have established thus far. By concentrating in this chapter on a number of film performances by Frank Sinatra and Hoagy Carmichael, I do not only wish to demonstrate that the concept of pop's 'knownness' is as relevant to the fictional movie roles taken by real-life musicians as it is to the narrative involvement of 'disembodied' songs on a film's soundtrack. I also mean to suggest that my evaluative framework is not, in itself, historically bound, even if the analyses it yields do engage with the influence of the 'outside' world on the fictional filmed world discussed (in this sense, then, my readings of the films are not hermetic). Sinatra and Carmichael, despite the gulf in their levels of notoriety, have both been chosen as deliberately "non-rock'n'roll" performers: one a popular singer who reached the peak of his popularity at a time when rock'n'roll was supposedly sweeping all before it; the other a songwriting-pianist who began to take on supporting character roles in films from the Forties.

The Pop Musician on Film: Theories of Containment

Nevertheless, it must be noted that pop music in contemporary mainstream cinema *does* often display a more 'diffused' quality than in the 'classical' studio era. Musical sequences in modern films often offer a type of musical movement from diegesis to non-diegesis which can not be found in the Hollywood musical or in

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4 Jonathan Romney and Adrian Wootton (eds.), Celluloid Jukebox, p4

earlier dramatic films. As Claudia Gorbman notes:

> A hybrid is emerging, unlike diegetic music which is not normally listened to, and also not as focused as musical numbers issuing from the magic world of the musical.[5]

Even if the music comes from no discernible diegetic source, the musical legitimates its bursts into song and dance by always keeping its primary performer(s) the focus of attention. The presence of the singer/dancer is a prerequisite for the song's existence within the film, and generic codes only allow the singing to continue over action in which he or she is not involved if that action is conjured up by his or her song (for example, Kay Thompson's fashion editor in Funny Face (1956) is not on-screen the whole time as she extolls the virtues of her profession in the number 'Think Pink', but the montage of roseate objects of desire that accompanies her singing is unambiguously called forth by her words).

In my final chapter, I discuss a number of sequences from contemporary films where music emanating from a diegetic source is allowed to slip away from its naturalistic surroundings. In both the musical and dramatic film of an earlier era, however, this type of shift did not exist as a convention. Preexisting popular music created by artists other than the performers in the film found its

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[5] Claudia Gorbman, Unheard Melodies: Narrative Film Music, London, BFI Publishing, 1987, p162

way into the earliest 'talkies' via phonographs, radio and (later, but still pre-rock'n'roll) the jukebox. Yet, even if these songs had been carefully chosen to create a particular mood within a scene, their inclusion was governed by a regime of verisimilitude that prevented them being carried over to another scene dislocated from their original source.

An example from the Frank Sinatra musical Pal Joey (1957) illustrates the limitations that have been imposed upon popular music's cinematic representations. Nightclub heel Joey (Sinatra) performs 'The Lady Is A Tramp' in front of high-society widow Vera (Rita Hayworth), transforming the diegetic space of the club in which he sings into a site of irresistible seduction. As he waltzes out of the door with Vera, his backing band reprise the song as a tribute to the expertise with which he has moved in on his prey. I will examine this transformation of space more fully later on, but here I want to comment on what happens after they leave the club. To maintain the sexual charge of the moment, the music of 'The Lady Is A Tramp' continues on the non-diegetic soundtrack as the action moves to Vera's houseboat. Yet it is not the same arrangement played by the diegetic musicians in the club. Their performance is not allowed to become disassociated from their physical presence within the frame, and so an orchestral version of the melody takes over instead.

A perception of musical interventions in musicals and earlier dramatic film as being relatively 'fixed' underlies the critical paradigms that have sought to evaluate these performances. Three strands of enquiry dominate academic study in this area, namely:

1. The analysis of the role of the popular song in the Hollywood musical. Two major studies of the musical identify the spectacle of singing and dancing as representative of tendencies which are seen to apply to the genre as a whole. Jane Feuer describes the Hollywood musical as "a mass art which aspires to the condition of a folk art",[6] and argues that the direct address of its song and dance segments bespeak a desire to simulate a quality of live entertainment which effaces the mass-mediated, technological base of the film's production. Rick Altman also places the musical number within a determining narrative trajectory, this time the inevitable drive of the Hollywood musical towards closure through heterosexual coupling. The songs are viewed as steps on the way to this end.[7]

2. Attention to the 'problem' of representing 'real-life' jazz musicians in musicals and dramatic films. Here the debate most often revolves around notions of authenticity, characterising mainstream cinema as a site which can only offer 'compromised' versions of a performer's music or persona. The question of representing jazz on film between the Thirties and Fifties (when jazz was still synonymous with popular music) has been discussed

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6 Jane Feuer, The Hollywood Musical, London, Macmillan Press Ltd., 1982, p3

7 Rick Altman, The American Film Musical, Bloomington and Indianapolis, Indiana University Press, 1987, especially Chapters II and III, p16-58

both retrospectively (e.g. the academic anthology Representing Jazz[8]), and within specialist magazines of the time (for example, Charles Emge's regular Hollywood column in the music magazine Down Beat[9]).

3. The effort to find individual stars whose performances can be viewed as resisting the usual demands imposed when represented through the signifying systems identified by the first two approaches. Rick Altman's assumption that the musical always articulates a normative heterosexuality, for example, is questioned by Richard Dyer's reading of Judy Garland in terms of her importance to a gay male urban subculture.[10] Similarly, Krin Gabbard looks for evidence that even when Louis Armstrong is forced to sing a love song to a horse in Going Places (1938), his "self-presentation ... subvert[s] the racist program of the film by overplaying and Signifyin(g) on [ridiculing] his presenters".[11]

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8 Krin Gabbard (ed.), Representing Jazz, Durham and London, Duke University Press, 1995

9 Charles Emge, 'On the Beat in Hollywood', Down Beat, Chicago

10 Richard Dyer, Heavenly Bodies: Film Stars and Society, London, Macmillan Education Ltd., 1987, chapter 3

11 Krin Gabbard, 'Signifyin(g) the Phallus: Mo' Better Blues and Representations of the Jazz Trumpet', in Krin Gabbard (ed.), Representing Jazz, Durham and London, Duke University Press, 1995, pp104-130, p104-105

'Containment' Without Compromise: A Mise-en-Scène Analysis of Musical Performance

In this chapter I approach the use of popular music in film chiefly through the performances of two individuals: Frank Sinatra and Hoagy Carmichael. My study belongs, therefore, within the third category listed above (the analysis of stars), but positions itself between the concerns of the other two critical perspectives, both of whose characterisations of pop music's placement in film narrative tend to be overly restrictive.

On the one hand, attempts to define popular song as a secured unit within the ideological constraints of the Hollywood musical offer no sense of popular music's existence outside of the musical genre. Jane Feuer, for example, does refer to the inter- and extratextuality of the musical, but only to emphasise the conservative nature of this reflexivity. Characterising the genre as "a living museum of entertainment",[12] her analysis suggests the musical is always looking backwards: to the innocence of the 'folk art' of spontaneous, communal forms of entertainment; or, in the Fifties, to an earlier Golden Age of the musical itself. I intend to demonstrate how the musical also looks around itself, intervening in the production of popular music as a contemporary, evolving cultural discourse. I analyse Young at Heart (1954) and Pal Joey (1957) in terms of their relation to Frank Sinatra's musical persona at the time, demonstrating the extent to which both films make sense of

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[12] Jane Feuer, The Hollywood Musical, London, Macmillan Press Ltd., 1982, p106

this persona within their narrative frameworks. Young at Heart exhibits a certain unease with the type of musical delivery Sinatra had garnered acclaim for after his notorious 'comeback' in 1953, so that the film ends with his character singing in a somewhat incongruous style, an incongruity which is discernible within the narrative and not just by reference to what a viewer may already expect from the performer. Pal Joey, meanwhile, celebrates Sinatra's later emergence as the archetypal Playboy "swinger", revealing in the process the particular brand of controlling masculinity which underpins this image.

At the other extreme, discussions about the inclusion of jazz musicians in narrative film have overemphasised the extratextual 'aura' of individual performers. Histories of jazz have predominantly valorized its qualities of spontaneity and liveness, judging the authenticity of its representations according to their proximity to the moment in which the music displayed was originally created. As I note in my study of pianist Hoagy Carmichael, no cinematic representation of jazz could be seen as adequate from this perspective, simply because cinema is a prerecorded rather than spontaneous medium. Instead of judging Carmichael's film appearances against his 'authentic' live performances (which would wrongly assume that live performance is somehow detached from the 'compromises' of discourse), I explore exactly how he asserts himself and his music within Hollywood narratives. Analysis of jazz musicians in film have generally emphasised the peripheral nature of their relation to narrative, but I argue that Carmichael's roles are centrally placed, even when his

characters' influence on the 'action' of the film remains extremely limited.

Christine Gledhill has identified how the study of stars can 'open up' texts:

> Textual analysis shows how star images reconcile, mask or expose ideological contradictions. However, the premiss that such images are intertextual and contradictory opens up the possibility for divergent or oppositional readings by different audiences.[13]

In the examples cited previously, both Richard Dyer and Krin Gabbard use their star analyses in this manner, to show the resisting or rupturing potential of their performers. My readings of Sinatra and Carmichael are framed somewhat differently, in that I seek to show how their performances work within generic and narrative contexts, rather than using them to bring to the surface ideological strains and stresses. My argument concerns the articulation of musical personas within the mise-en-scène of narrative film, rather than the distillation of an individual performing style which transcends that context.

'Well Did You Evah!': The Sinatra-Crosby Duet in <u>High Society</u>

An analysis of the Frank Sinatra-Bing Crosby duet in <u>High</u>

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13 Christine Gledhill, 'Introduction' in, <u>Stardom: Industry of Desire</u>, London, Routledge, 1991, pp xiii-xx, p xiv

Society (1956) will demonstrate how I intend to assess musical performance in film throughout this chapter. The rendition of 'Well Did You Evah!' does not necessarily challenge the claims made by Feuer and Altman regarding the role of the popular song in the musical. In Jane Feuer's terms it celebrates popular music as a folk art, contrasting the number favourably to the mannered high society ball taking place next door. Cole Porter's song parodies the social mores of the 'upper set', and a false climax to the performance shows the two men striding out to the adjacent party, only to return in haste seconds later. Rick Altman's claim that the narrative of the musical proceeds through parallel rather than causal relations, eventually converging through heterosexual union at the end of the film,[14] is also supported here. The scene takes place in the bar where scandal-sheet journalist Mike (Sinatra) had earlier displayed through song his growing attraction towards bride-to-be Traci Lords (Grace Kelly), and here he initiates the musical number by encouraging Traci's ex-husband Dexter (Crosby) to admit that he is still in love with her. The two scenes parallel each other in both locale and, at least initially, in emotional subject matter.

The sequence also adheres to a more commonplace assumption about the power of song and dance, namely its ability to break down the boundaries erected between characters in the rest of the narrative. During 'Well Did You Evah!', streetwise hack Mike and urbane playboy Dexter discover common ground, the number commencing from a position of distance, but ending with them

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14 Rick Altman, The American Film Musical, p28

marching out to the party together.

The manner in which this process of bonding is enacted, however, is not accounted for by any of the preceding characterisations of popular song's role in the musical. The number works primarily to articulate Crosby and Sinatra's differences as contemporary popular singers, so that the moments when the two performers come closer together are also the instances where they assert their unique performing styles. By singing and dancing differently, Crosby and Sinatra announce their individuality as performers. Furthermore, the sequence makes this difference its structuring principle, its celebration of popular song borne from the recognition of popular music as a cultural discourse engaged in dynamic contest, rather than as a self-contained building block of the Hollywood musical.

The differences between Crosby and Sinatra are signalled in the film's opening credits. Beneath the name of each actor stands a musical stave adorned with various emblems which signify aspects of their musical personas. Most obviously, Louis Armstrong is represented by a trumpet, whilst Crosby is identified by two musical notes tipped jauntily and Sinatra by a cane and sheet music. In showbusiness the cane has often been associated with a certain type of brash performance, a useful prop to be brandished in swaggering musical numbers. Fred Astaire offers a famous example in Top Hat (1935) when he 'shoots' down his audience with his cane during 'Top Hat, White Tie and Tails'. In Robin and the Seven Hoods (1962), the cane is important in Sinatra's attempts to teach Crosby the fundamentals of Rat Pack suavity during '(You've Either Got Or

You Haven't Got) Style'. The image in High Society alludes specifically to Sinatra's swinging persona as it developed during the late Fifties, discussed in more detail in my analysis of Pal Joey. The sheet music, on the other hand, points to the singer's more scholarly reputation as the most sensitive interpreter of the popular song canon. Whilst Young At Heart and Pal Joey single out these two strands of his image, High Society incorporates both. Sinatra sings two intimate ballads to Grace Kelly ('You're Sensational' and 'Mind If I Make Love To You'), as well as performing two swinging 'showstoppers' ('Who Wants To Be A Millionaire' and 'Well Did You Evah!').

The relative unadornment of Crosby's musical stave points to his image as an amiable crooner, predisposed neither to the brooding interiorising of a lyric, nor to brazen displays of musical self-confidence. As David Brackett notes:

> As one of the first international multi-media superstars, he received heretofore unimaginable levels of publicity that traded on his wholesome reputation, thereby creating an image that did not rely on notions of tortured artistry to convey a sense of truth-to-self; instead the image worked to reassure his audience of their own normality.[15]

The differentiation between the two performers as popular singers

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15 David Brackett, 'The Electro-acoustic Mirror: Voices in American Pop', Critical Quarterly, vol 37, no 2, pp11-19, p19

is made explicit at one point during 'Well Did You Evah!'. The song is sung initially as a needling conversation, Sinatra's surly drunkenness playing against Crosby's amusedly detached urbanity. The sequence affects spontaneity as Crosby tests Sinatra's ability to keep the song going ("Having a nice time? - grab a line"), whilst Sinatra intersperses Crosby's arch commentary on the party with his own boorish remarks (Crosby: "What frails, what frocks", Sinatra: "What broads!"). However, these very acts of antagonism begin to draw them closer together, and framing which emphasises the distances between them gives way to a tight two-shot as they sing to each other at the bar. For the first time their singing complements each other without edge, as they repeat one another's lines in a spirit of camaraderie. The mutual appreciation of their singing ("We sing, so rare") culminates in them duetting on the line "Like old camembert". As they search for another simile to express their new-found kinship, however, Crosby launches into one of his familiar "boo-boo-booing" phrases. Sinatra responds curtly, bringing an end to their upbeat bonhomie with a short "Don't dig that kind of crooning, chum", to which Crosby replies, "You must be one of the newer fellas".

This exchange derives its humour from the appreciation of Sinatra and Crosby's status as different types of popular singers. When Sinatra emerged as a solo artist in the early Forties, his vocal delivery, whilst still framed within the discourse of 'naturalness' that marks the popular style, was explicitly set against the type of singing represented by Crosby. Against Crosby's casualness, which legitimated the kind of nonsensical meandering demonstrated in

'Well Did You Evah!', Sinatra strove to maintain the integrity of the lyric through his use of the long line of *bel canto*. Sinatra himself explained this in an article written for Life magazine in 1965:

> When I started singing in the mid-1930's everybody was trying to copy the Crosby style ... It occurred to me that maybe the world didn't need another Crosby. I decided to experiment a little and come up with something different. What I finally hit on was more the *bel canto* Italian school of singing ... It was more difficult than Crosby's style, much more difficult.[16]

The contrast in their styles had become such an integral part of popular music culture by the time they sing together in High Society, that the film can deal with it as a self-explanatory in-joke.

The work of showing how the two characters in the film begin to bond is mediated through the constant reaffirmation of Crosby and Sinatra's distinctive musical personas. Immediately prior to this explicitly extratextual reference, there is another moment when Mike and Dexter converge uncannily, only for Frank and Bing to reestablish their own separateness. Sinatra stands on the front right of the frame, his back turned to Crosby, who is behind the bar, back left. Once more they begin to repeat each other's lines ("It's great", "so great", "It's grand", "so grand"), Sinatra's gestures

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16 Quoted in Henry Pleasants, 'Extract from 'The Great American Popular Singers', in Steven Petkov and Leonard Mustazza (eds.), The Frank Sinatra Reader, New York, Oxford University Press, 1995, pp15-17, p16

becoming ever more incongruously theatrical (he has just announced a sudden urge to dance). The verse culminates with the line "It's wonderland", which both men stretch to a perfectly matching ornate trill. Sinatra confronts Crosby with a scowl, as if both perplexed and annoyed that such an elaborately choreographed vocal duet could intrude on a supposedly spontaneous (and drunken) performance. Another source of displeasure is that he has found himself crooning in exactly the fashion he criticises in the following verse. Sinatra reasserts his preferred mode of singing immediately, as he 'chases' Crosby around the bar. They taunt each other through melody, Sinatra reestablishing his authority with aggressively pointed "la la"s, whilst Crosby offers a characteristically florid counter-melody.

'Well Did You Evah!' does not just take detours to accommodate references to the distinct vocal styles of its performers. Its entire progress is dominated by the acknowledgement of their differences. In my analysis of Pal Joey I demonstrate the importance of physical movement in Sinatra's performance as an archetypal "swinger". Joey's aggressive orchestration of filmic space allows him a freedom of expression denied to the female characters in the film. In this sequence, Sinatra's aggressive mobility is contrasted to the less engaged casualness of Crosby.

The scene begins with Sinatra marching into the room, a pan following him across to the bar area. During the course of this movement, Crosby comes into shot, sitting in an easy chair reading a magazine and smoking. The camera settles on a long shot which essays the distance between them, Sinatra back left and Crosby

front right (Fig 1.1). Whilst Crosby remains seated, Sinatra gradually closes this space, moving from bar to chair in two stages (all in the same shot), the camera reframing the couple so that they remain at opposite edges of the image (Fig 1.2 and 1.3). It is also Sinatra who prompts Crosby to leave his seat, leading him to the bar. In the same instant that this new position is established, Sinatra moves on yet again, spurred by his sudden decision to dance. The camera cuts to accommodate this new configuration, Sinatra twirling in the front of frame whilst Crosby quietly uncorks a bottle of champagne in the background. Just as instances of vocal similarity are followed by reassertions of vocal difference in the song, moments of physical closeness are immediately undercut by a reestablishing of distance.

The only time Crosby and Sinatra's movements match each other are when they are defined against the ball taking place in the adjacent room. They march out of the bar arm in arm, confident they can face the pretensions of the partygoers on the other side of the door. A brief glimpse at the ballroom dancers evidently convinces them this is not yet the case and they march back into the frame to imbibe some more Dutch Courage, their steps choreographed with army-like precision (Fig 1.4). Here, both performers do set popular music against elite art in the manner described by Jane Feuer.[17] Yet this moment is secondary to the sequence's insistent mapping out of each performers' own terrain within popular music itself. When

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[17] Jane Feuer, The Hollywood Musical, London, Macmillan Press Ltd., 1982, p54-65

they walk out of the room for the final time, they each do so with idiosyncratic dance steps, and exit the scene on opposite sides of the frame (Fig 1.5).

In this sequence, Mike and Dexter *are* brought closer together. Mike opens the scene by offering Dexter champagne, because "it's a great leveller - it makes you my equal", and by the time they have stopped singing they have realised they share a common distaste for the pretentious gathering next door. Crosby and Sinatra's vocal jousting is also not entirely extratextual; it hints at the edge of competition between the two characters who are, after all, in love with the same woman. However, the enactment of their narrative rivalries through song relies on creating an awareness of their (friendly) rivalry as different types of popular musicians.

Although 'Well Did You Evahl' is a "story number", performed without a diegetic source for the music being established, most of the examples in this chapter are diegetically motivated, rendered in 'realistic' settings such as nightclubs or around the family piano. Every type of public musical performance involves a certain mode of address, a particular relationship posited between performer and audience. When mainstream cinema bases its stories within these performative arenas, they not only attempt to recreate the type of address appropriate to the musical context, they also place the performance within a completely different communicative system: the orchestrated play of narrative images that make up the Hollywood film. It has been customary for academic studies of cinematic sound to begin by bemoaning the emphasis placed on the visual within Film Studies. However, as I have indicated through the

analysis of movement during 'Well Did You Evah!', it is as important to attend to the visual distribution of popular music in film as it is to hear what is happening on the soundtrack. This chapter argues that the spaces the performers are allowed to occupy as they sing their songs are crucial to their narrative affect. I want to demonstrate how the filtering of Frank Sinatra and Hoagy Carmichael's musical personas through the processes of filmic narration shapes an understanding of what their music can be taken to mean.

Young At Heart: Making Music Popular

A Star Entrance

Frank Sinatra's entrance in Young At Heart (1954) is boldly iconographic. A door is opened to disclose a suited figure with his back to the camera. As he turns around, a close-up of Sinatra's face shows his hat tipped back in his trademark style (Fig 2.1), as depicted on his album covers throughout the Fifties. A further cut to accommodate his movement through the door reveals a tie lowered to half-mast and a collar whose wings flop loosely around the neck, in the manner shared by the carefree hipster on the cover of 'Swing Easy', the moody balladeer of 'In The Wee Small Hours' and the avuncular figure looking over a courting couple on 'Songs For Swinging Lovers'. Released in the same year as the first of these albums, the nature of Sinatra's first appearance in Young At Heart demonstrates how familiar his new public image had already become.

Sinatra's presence is felt before his on-screen entrance, however, with the airing of his rendition of 'Young At Heart' over the film's opening credits. His first number one hit for eight years, the song was one element, along with his Oscar-winning role in From Here to Eternity (1953) and his debut Capitol LP 'Songs For Young Lovers', that constituted his celebrated return to popular acclaim, described by The Penguin Encyclopedia of Popular Music as "the most

famous comeback in history".[18] He had reinvented both his singing style and screen persona, revealing an artistry which stridently announced its own integrity and intensity, as opposed to the softer romanticism and sweetness which characterised his musical and acting performances in the Forties.

Young At Heart casts Sinatra as Barney Sloan, a morose but talented composer whose defences are broken down by the decidely more cheery Laurie Tuttle (Doris Day). Throughout the narrative, Barney's music is held in consistently high regard, yet his incorporation into Laurie's world of suburban domesticity, registered in the final scene of the film, requires not just a thawing out of his character, but also a change in his musical style. Young At Heart undoubtedly exploits Sinatra's reputation as a high-quality singer outside his role in the film, and allows his newly "matured" voice an uncluttered musical platform (his numbers are all performed at an on-screen piano, and his voice stays firmly on top of any non-diegetic backing that does emerge). However, the narrative does not simply serve as a fictionalised showcase of the virtues that have allowed the real-life singer to get back to the top. Indeed, the closing scene of the film features Sinatra performing in a manner which can be heard as running counter to the reinvented vocal style that had marked his comeback.

A Star Is Reborn

Sinatra's career had been in decline since the late Forties,

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[18] Donald Clarke (ed.), The Penguin Encyclopedia of Popular Music - Second Edition, London, Penguin Books, 1998, p1194

with Billy Eckstine, Frankie Laine and Johnny Ray supplanting him at the top of end of year popularity polls. Mitch Miller, the new chief executive at his record company Columbia, was indiscriminate in his choice of material for Sinatra, asking him to record novelty tracks like 'Mama Will Bark', in which the legendary Voice was reduced to growling like a dog at newly signed starlet Dagmar. A vocal haemhorrage in 1950 had led to a string of strained live and recorded performances, and increasingly his affair with Ava Gardner became the subject of more discussion than his music.

In these reduced circumstances, only Capitol Records were willing to sign him up when his contract with Columbia was terminated at the end of 1952. They offered him a one year deal with no advance, and asked him to meet all production costs, to be paid back in royalties only if the records were successful.

After one session with his Columbia arranger-conductor Axel Stordahl, Sinatra began a collaboration with Nelson Riddle which lasted throughout his Capitol years. Moving away from Stordahl's light-rhythmed string and woodwind arrangements, Riddle employed a pared-down brass section and a more driving beat to invent the swing ballad style which became synonymous with Sinatra's hipster image of the time.

Sinatra's first Capitol album 'Song For Young Lovers', recorded in November 1953, provided an intimate showcase for his vocals, as he ran through eight of his nightclub standards, backed by just two saxophones, four strings and a rhythm section. With novelty records like 'How Much Is That Doggie In The Window' and 'If I Knew You Were Coming I'd've Baked A Cake' charting highly and frequently,

critics praised Sinatra for upholding the traditions of "classic" pop, valuing the economy of Riddle's lean arrangements as much as the intensity of personal expression Sinatra brought to his songs. The care with which Sinatra crafted emotion in his songs was seen as important as the presence of emotion itself.

Sinatra's concerted effort to win himself the role of Private Maggio in From Here To Eternity (reportedly flying back from Africa at his own cost for a screen test and accepting a minimum wage) cemented his reputation as a popular artist of rare integrity and intensity, qualities embodied in Barney Sloan's musical performances in Young At Heart.

The Role of Music in the Tuttle's Household

Music is important to the lives of all the main characters in Young At Heart, and before Barney makes his entrance the film demonstrates how music circulates within the Tuttle's content household. As Sinatra's rendition of the title song finishes and the credits end, the camera moves from the street outside into the Tuttle's sitting room, where Laurie's father, Gregory (Robert Keith), continues to play the song's melody on his flute. Gregory reads from a music sheet as he plays, as do his daughters in their later performance of 'Until My Lover Comes To Me'. Even when Laurie launches into a spontaneous version of the hit 'Ready, Willing and Able' on the beach, she reads the lyrics off a song sheet. In the opening sequence, a close-up of the father's doctoral diploma in music, framed on the wall, further testifies to his learned credentials.

Yet, the association of the Tuttles with music in an annotated

form is not offered as a sign of the family's stuffiness. As the father continues playing the flute, he ambles away from his music stand over to Aunt Jessie (Ethel Barrymore), who is watching a boxing match on television. The raucous sound of the crowd clashes with his melodious playing, but Gregory does not retreat, as it turns out he is waiting to see the outcome of the fight (he duly pockets a quarter from Aunt Jessie when 'his' man wins, without dropping a note). Later, after leading a recital by his daughters, the father complains: "the orchestra, no matter how small, should have only one voice", to which his daughters mockingly interject - "the conductor's", showing they have obviously heard this maxim many times before. When Laurie sings 'Ready, Willing and Able' on the beach, she is both reading from a sheet and singing along to the record as it plays on their portable gramophone. The Tuttle's attitude towards music is not precious; their evident formal musical training is used as a means by which they can enjoy music as a shared, sociable experience.

Jane Feuer identifies the 'singalong' as one of the song formats used by the musical in its attempts to present itself as a folk rather than mass art.[19] Laurie leads her family in a campfire rendition of 'Hold Me In Your Arms', a romantic ballad with lyrics directed to a single lover, but which Laurie addresses to the whole group. It is clear that the song does play a part in her courtship rituals with her genial companion Alex Burke (Gig Young), as she

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[19] Jane Feuer, The Hollywood Musical, London, Macmillan Press Ltd., 1982, p16

snuggles closer to him as the song progresses. However, a sustained shot of the whole family sitting around the fire at the beginning of the song (Fig 3.1), together with cuts to the reactions of her two envious sisters (who are both besotted by Burke), stresses the wider environment in which her singing is received. The family's democratic vision of how popular song should be performed means that even the most intimate of musical moments is rendered within a discourse of sociability. Furthermore, this sharing of musical experience is not necessarily an entirely comforting one: Laurie's sisters show their jealousy both here and during Laurie's later duet of 'There's A Rising Moon For Every Falling Star' with Alex around the family piano.

Thus, before Barney Sloan makes his entrance (over half an hour into the film), a way of performing and listening to music has been mapped out which has a formality without dryness and a sociability that is not completely idealized. The mode of musical appreciation against which Barney's initial performances jar is not criticised as banal or unrealistic by the film, even though his character is represented by the singer who, at that time, was supposed to most embody the virtues that made music popular in the 'real world'.

Barney Sloan's 'Anti-Social' Musical Performances

Barney's entrance follows the rendition of 'Hold Me In Your Arms'. Brought in by Alex to help compose the musical score he is working on, he comments sarcastically on his friend's neat notation, and soon disregards the sheet music in front of him as he effortlessly embellishes and expands Alex's basic melody. Laurie's

first encounter with Barney is a reversal of her initial meeting with Alex. Laurie mistakes Alex for a vet as she happens upon him helping out with the delivery of puppies on next door's front lawn. Her first impression of him is felt through the easy social charm he displays, rather than through his musical abilities (he is actually on his way to see her father about his musical project). In contrast, Laurie's introduction to Barney is through his music, as his piano playing filters through to the kitchen into which she has just walked. Laurie is immediately impressed by Barney's improvisational flair, and this moment constitutes a new type of listening in the film: for the first time music is appreciated outside a context of explicit social interaction.

However, once face to face with Barney in the living room, Laurie is appalled by his off-hand attitude to his own talents. When he absently plays one of his own unfinished compositions, which eventually becomes 'You My Love', the ballad played in the film's closing scene, she urges him to complete it, arguing that it is a crime to leave a song "without face or feet". Yet at this point Barney sees no value in articulating his intense musical vision in a form which would make it more accessible to others.

The narrow focus of his musical performances is demonstrated in his rendition of 'Someone To Watch Over Me'. Playing to a disinterested clientele in a bar, the sequence is split into three stages, each with a distinct mode of address. He begins the song against a hubbub of background noise, at the front of a shot which shows the diners with their backs turned away from him. A shot looking along the people chatting at the bar emphasises their

inattentiveness, as does the cut to Laurie, her sister Amy (Elisabeth Fraser) and Alex, with Laurie asking "why don't they keep quiet?". A return to the original shot of Barney at the piano shows him looking around distractedly, as background chatter continues to dominate the soundtrack.

At this stage Barney is singing just for himself, playing on regardless of his unappreciative audience. However as he sings "I'm a little lamb who's lost in the woods" in the first close-up of the sequence, he looks to his left, clearly directing his singing at Laurie with whom he has fallen in love. A two shot of Laurie and Alex shows her trying to pay attention to the song, whilst he works on his own score. Laurie is not yet transfixed by the performance, however, and she is distracted by an arguing couple behind them, the camera panning across to them as their words flood onto the soundtrack.

There then follows an exchange of glances between Amy and Alex before the camera returns to Barney. As he sings "but to her heart I'll carry the key", again in close-up, he reverts his gaze to Laurie, who is now looking on more attentively. The final two close-ups of Barney and Laurie (Fig 4.1 and 4.2) acknowledge the fact that his heart-felt singing has enraptured her as the sound of the diners fades out for the final few lines of the song. The final shot of the sequence views Laurie in a close-up, no longer part of her group, with non-diegetic strings lending the song an emotional final flourish.

'Someone To Watch Over Me' is performed in such a way as to bypass any address to its primary audience - the patrons of the bar.

Barney directs his song inwardly at first, but then gradually out toward Laurie, until the mise-en-scène and soundtrack is completely dominated by their two faces and the song which connects them. At the beginning of the film, Laurie had told her sister Amy that she demanded one thing from marriage: "lots of laughs". The charming Alex, to whom she becomes engaged, would seem to fulfill this criteria admirably. However, her reaction to the pleading of 'Someone to Watch Over Me' (in both the style of vocal delivery and the lyrical content) demonstrates a deeper attraction to Barney's vulnerability, at the same time as it offers the possibility for a musical performance to create intimacy. In contrast, Laurie's singing of 'Hold Me In Your Arms', despite its specific message of love to Alex, is offered to everyone sitting around the campfire, so that all may gain comfort (or, as it turns out, feel envy) from its emotional resonance.

The film continues to interiorise and personalise space and sound during Barney's remaining nightclub performances. 'Just One Of Those Things' features him alone after the bar has closed, seeking solace in a song to ward away the pain after Laurie has announced her marriage to Alex. Again a non-diegetic backing fills out the emotional space, and Barney sings with such self-absorption that he fails to notice the presence of Laurie who has been standing behind him.

His rendition of 'One For My Baby (And One More For the Road)' occurs at a point in the narrative where he and Laurie are most divorced from the stable domestic life offered by the Tuttle household. By this time, Laurie has jilted Alex at the altar and

married Barney. Relocated to another city, the couple are trying to make ends meet through his songwriting and nightclub engagements. He has just challenged Laurie to pawn a bracelet given to her by Alex, in order to show she no longer feels anything for him. Storming out of the flat, he goes to fulfill a date at a bar, playing 'One For My Baby' to yet another disinterested audience. Midway through the song Laurie enters and pulls up her sleeve to show Barney that she has sacrificed her bracelet as a signal of her love for him.

The sequence is filmed in such a way that the song becomes a soundtrack to the resolution of their domestic dispute. From the second verse onwards, background noise is obliterated, non-diegetic instruments come to the fore and the camera focuses on the exchanges between Barney and Laurie. As in 'Someone To Watch Over Me', 'One For My Baby' is shown to channel its address to an audience of one, but this time Laurie accepts the intense focus of this address without hesitation.

Yet, even Barney knows the act of sacrifice for which the song provides a soundtrack is one which he should have never asked Laurie to make. In the following sequence, as the couple return to Laurie's family for Christmas, he returns the bracelet to her, having rescued it from the pawn shop. Young At Heart identifies Barney's intensity of feeling (evidenced by the interior focus of his singing) and his artistic integrity (his refusal to give his songs recognisable "face and feet") as faults which inhibit him from a full-hearted engagement with the sociable world represented by the Tuttles. Only when given a second chance after a near fatal (and deliberate)

car crash does he apply his particular musical talent in a manner appropriate to the idea of what music means to the Tuttle family.

Barney's Transformation

The final sequence begins with the same crane through a window which had opened the film. This time a lush string arrangement gives way to Barney's full-bodied piano accompaniment to his self-composed 'You My Love', the song he has been encouraged to finish by Laurie throughout the film. As he expresses his new found love of life to Laurie, singing from the song sheets he had previously mocked (Fig 5.2), the camera cuts between close shots of the two. Midway through, Barney tells Laurie "It's got a face and feet now, how d'ya like it?". When she responds favourably he invites her to "come on in and join the family" and they duet in a two shot. By referring to his creation in human terms, Barney acknowledges his song as an entity separate from himself, with the ability to communicate more widely even as it serves as a means of personal expression. Although it is performed with only Laurie and Barney in shot, as it ends the whole family gather around the piano to congratulate him on the song's success (Fig 5.1), and by extension, on his adoption of an outgoing performative mode to which they can all relate.

'You My Love' differs from the earlier numbers Barney performs not just because it is framed more sociably, but also due to it being a different type of song. Of all the songs performed by Sinatra in Young At Heart, 'You My Love' is the only one to have been written especially for the film. Even the title track was a hit before Sinatra was cast in the role, the movie naming itself after

the song rather than vice versa. 'Someone to Watch Over Me' had been recorded by the singer ten years previously with the Tommy Dorsey Band and 'Just One of Those Things' was chosen as the opening track on his second Capitol album, 'Swing Easy', released in the same year as Young At Heart (not surprisingly Sinatra's phrasing in both versions is very similar (although the film's version is shorter), even down to the "improvised" quality of the last verse's opening line "so goodbye, goodbye, bye, bye, baby and now and then"). 'One For My Baby', the Johnny Mercer-Harold Arlen "saloon song" detailing a man's broken-hearted conversation with his barman, had already been interpreted by Sinatra in 1947, and was to become the stand-out track on his 1958 album 'Only the Lonely', often cited as his greatest work.

Every viewer of Young at Heart will be aware of the history of these tracks to a greater or lesser extent, but 'You My Love' is marked as different to the other songs within the film itself, irrespective of such knowledge. The version of 'One For My Baby' sung in Young At Heart demonstrates the interpretive, storytelling quality that Sinatra was being praised for at the time. One example of this is the way he deals with the song's rhymes. The first lines ("It's quarter to three/There's no-one in the place except you and me") are lost amongst the chatter of the bar's clientele, but Barney's voice takes prominence on the soundtrack from then on. The following four bars introduce the intentions of the song's first-person narrator: to have a few drinks and pour his heart out, as far as his male pride will allow, to the bartender: "So set 'em up Joe, I got a little story you ought-a know". The phrases "set 'em up Joe"

and "you ought-a know" are covered by the same notes (although the final note on "know" is longer than that on "Joe"), but Barney sings the first with brisk authority and the second more tenderly. This sets the mood of a song whose protagonist wants to get down to business ("set 'em up"), but whose melancholy may get the better of him (he never gets around to delivering the details of his "little story"). This pattern of briskness followed by melancholy is repeated in the internal rhyme of the next line, "We're drinking my friend to the end of a brief episode". "Friend" is sung with most emphasis during the line, the narrator convincing himself of his close ties to his bartending confessor, whilst "to the end" is more wistful, as if the very mention of the word "end" is bringing on new pangs of sorrow.

After the chorus line ("So make it one for my baby and one more for the road"), Barney sings "I got the routine, put another nickel in the machine". By pausing slightly before singing "I" and then elongating its sound, Barney has to tumble out the phrase "got the routine" in the manner of "set 'em up" in order to keep in time. This gives the words a suitably off-hand character (the narrator has done this before), but once again the corresponding rhyme "in the machine" is sung more softly: even the commonplace act of dropping a coin into the jukebox has become poignant. The next line's opening declaration "I'm feeling so bad" sees "so bad" being almost thrown away, whilst the passage that follows, "won't you make the music easy and sad" finds "music" being lovingly caressed and "sad" sung with far more regret than "bad" had been. Once again this reinforces the struggle of the narrator to articulate his sorrow specifically

(shrugging it off with the general observation that he feels "bad"), whilst at the same time making that sorrow clear (the music does his talking for him).

However, this contrasting of briskly delivered phrases and more melancholy rhymes is not slavishly followed throughout the song. The next line features an internal rhyme between "lot" and "got" ("I could tell you a lot, but you got to be true to your code"), but here the first part of the line is sung far more dramatically than the second: the narrator seems ready to pour out his heart, but then is held back by his own sense of how a man should display his emotions (punching out "you've got to be" far more conversationally). The subsequent phrase, "You'd never know it but buddy I'm a kind of poet" finds both "know it" and "poet" sung in a comparatively brusque manner, rather than contrastingly, the importance of the line being to underplay the narrator's poetic credentials at the same time he announces them (with the clumsy metre and slanginess of the words "buddy I'm a kind of poet"). From this point on, however, Barney's vocals do become more evenly melancholy and conventionally lyrical, so that even the hectoring line "you simply gotta listen to me" is sung as dreamily as its preceding rhyme ("and when I'm gloomy"). Whilst the narrator manages not to give anything away of the specifics of his situation (thereby remaining true to his code), he does betray his emotions through the manner he delivers his words, before realising he must stop his confession before he is overwhelmed by emotion entirely ("But this torch that I found must be drowned/for it soon might explode"). This struggle between the narrator's attempts to shrug

off his situation and need to voice it lyrically is most clearly felt in the way he apologises to the bartender for "bending your ear", a phrase that may suggest nagging, but which is delivered with a distinctly unonomatopoeic gentle melodic twist.

This description of Sinatra's delivery of the song's rhymes is intended to highlight how his phrasing is tied up with acting out the developing themes of the song rather than simply delivering the notes on the page. John Rockwell, in his analysis of Sinatra's 1958 recording of 'One For My Baby', identifies it as his finest moment because "it most completely calls upon his skills as both singer and actor",[20] and it is this sensitivity of vocal interpretation that has been taken as the hallmark of Sinatra's singing during the Capitol years (1953-1961). However, in Young At Heart, Barney's excessive immersion in the narratives of the songs he performs is part of what delays the happiness he eventually finds at the end of the film.

'You My Love' does not display the nuanced storytelling characteristics of 'One For My Baby'. In fact, the number does not fit at all with the two main strands that constituted Sinatra's songbook of the time: it is neither a "saloon song" nor a swing number. Written especially for the film by Mack Gordon and Jimmy van Heusen, the lyrics are appropriate to the narrative context, with Barney thanking Laurie, through song, for walking into his lonely world and bringing him peace of mind. However, the style of the singing does jar with how Barney has been seen to perform earlier in

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[20] John Rockwell, 'From Sinatra: An American Classic', in Steven Petkov and Leonard Mustazza (eds.), The Frank Sinatra Reader, New York, Oxford University Press, 1995, pp70-74, p73

the film, the careful phrasing of the earlier numbers abandoned for a more uniform 'open' vocal delivery which sees Barney emphasising every vowel sound to a consistently full-bodied piano accompaniment. The effect is as "innocently balladic"[21] as that attributed to Sinatra's 1947 version of 'One For My Baby' by John Rockwell. The final scene of Young at Heart does indeed reveal a "younger" Sinatra, eschewing the more worldly-wise musical delivery that had become the defining feature of his comeback.

Young At Heart is a musical remake of Four Daughters (1938). In the original, the Sloan character (John Garfield in his first role) *does* commit suicide. Once it had been decided (apparently on Sinatra's insistence) that this would not be the case in Young At Heart, and that Barney would find contentment with the Tuttle family, it is reasonable that the character should adopt a less immersed musical style. Within the terms of a fictional world seeking a source of narrative closure, Barney's final completion of a song that Laurie had been pleading him to finish throughout the film, and his adoption of a performing style that signals his new-found comfort in the family home, does provide a possible climax.

However, if Young at Heart does close events in a congruous manner, the fictional narrative is itself enclosed by a voice which may cast doubt on another aspect of the ending's appropriateness. The film in fact closes with the voice of Sinatra, outside of his role in the film, reprising the title song. Like many of his singles

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[21] Steven Petkov and Leonard Mustazza (eds.), The Frank Sinatra Reader, New York, Oxford University Press, 1995, p71

throughout the Fifties (e.g. 'Love and Marriage' and 'High Hopes'), 'Young At Heart' is more straightforwardly spry than the material he recorded for his albums. However, his new "mature" singing style is still evident: in the playfulness of phrasing as he sings the title first swooningly and then more matter-of-factly, as if the idea should now be sinking in; in the fuller grain discernible in his voice on the "you" of "if you should survive to 105" (the more weathered quality of his vocals valued as a positive side-effect of his vocal haemorrhage); and in the restraint he displays by keeping the singing low-key until the affirming crescendo of "alive". Whilst the film provides a place for the showcasing of these musical qualities, it also contrives a narrative scenario which ultimately denies their articulation by the character Sinatra plays.

Pal Joey: The Disciplines of the Swinger

Access All Areas?: The Disciplining of Musical Performance

By determining to complete the composition of 'You My Love', Barney Sloan acts upon Laurie's entreaties that he discipline his unquestionable musical talent. Young At Heart contrives to present the results of Barney's acquiescence to her encouragement at the same time that it demonstrates his new found ease within the Tuttle household: the song is presented as a sign that he has eventually found a place in their suburban home. Unlike certain other melodramas of this period (e.g. All That Heaven Allows (1955) and Rebel Without A Cause (1955)), the landscape in which the household is set remains uncriticised. Barney's transformation at the end of the film is rendered as a willing surrender to the nurturing warmth of the family, rather than, as he had earlier feared, the capitulation to a restrictive domestic regime. That Barney needs to be brought in from the 'outside' at all, indicates that this world holds carefully set limits and rules, but these are never articulated in aggressive terms. Barney's inital antagonistic stance towards the family is viewed as a self-imposed exile, the cessation of which can only be to his benefit.

The disciplining of music is also integral to the film version of Rodgers and Hart's Pal Joey (1957), conceived as a star vehicle for Sinatra. However, whereas the particular enactment of that disciplining in Young At Heart involves a sudden change in the singer's performing style, Pal Joey allows a particular strand of Sinatra's musical personality to dominate throughout. In this

instance, the presentation of the musical numbers venerates not what is shared in the performance (Young At Heart's celebration of popular music as a structured, communal experience), but rather what conditions can be set by the performance: how, in other words, the filmic and vocal delivery of a pop song represents a type of claiming of terroritory on the part of its performer. If Young At Heart celebrates the fact of pop music's popularity, casting it as a type of universal folk music for the characters who inhabit its world, Pal Joey is more forthright about the pervasive social tendency to appreciate pop music via the agency of charismatic stars. In so doing, it reveals the particular type of space Sinatra's musical performances seek to secure, a space characterised as much by what it excludes as what it incorporates.

Pal Joey displays an unusually combative tone in its musical segments, with songs being predominantly sung *at* rather than to or with other characters. It features only one duet, and even this is played out in unequal terms. In the original stage production, nightclub heel Joey seduces the innocent Linda through his rendition of the romantic ballad 'I Could Write A Book'. She responds to his (false) entreaties of love by taking over the number, expressing her feelings within exactly the same musical structure used by Joey. The same song in the film, however, finds Joey (Sinatra) dictating how it is to be performed. He drags Linda onto a nightclub stage unexpectedly, leads her in all the dance steps, and tells her when to sing (she is given two lines). When Linda nevertheless shows that she has enjoyed the performance, Joey deflates her romantic musing by snapping "How's it feel to work with a star?".

All three of the main characters (Joey, Linda and Vera) are given the opportunity to sing at one another during the course of the film. However, Joey's performances display a particular form of mastery withheld from those of Linda and Vera. With Frank Sinatra in the leading role, Pal Joey presents a filmic world circumscribed by the "swinger" discourse of which he was an integral part. The publicity surrounding the release of the Kinsey Reports on male and female sexual behaviour (in 1948 and 1953 respectively) indicated an increasing openness in public debates about sexuality. Throughout the Fifties new magazines like Confidential and in particular Playboy circulated stories and images which sought to define how this new awareness should be articulated. In Pal Joey Sinatra demonstrates a freedom of movement and musical expression in keeping with a vision of male sexual freedom widely propagated at the time. This freedom, however, was only secured by regulating those elements which might threaten it, and in its orchestration of its musical numbers, the film demonstrates the unequal distribution of power which allows the "swinger" his liberty. Even when the female characters sing 'at' Joey, they are often still playing along to his tune.

Pal Joey As Star Vehicle

The original production of Pal Joey introduced an unprecedented tone of cynicism and frankness about sexual behaviour to the Broadway musical when it premiered in 1940. As Gerald Mast notes:

> There had never been a musical like Pal Joey; bitter, cynical, seamy, sordid, with no romantic resolution, no change of heart, no happy ending - no ending at all.[22]

Its two main characters, Joey and the philandering millionairess Vera, remain steadfast in their determination to act solely according to their own self-interest. The show ends with Joey out of work and broke, after being thrown out by Vera when a blackmailer threatens to reveal their affair to her husband. Earlier Linda, the innocent chorus girl whose desire for Joey would exert a transforming influence in a more conventional musical, had been disabused of any romantic notions by his callous seduction and subsequent discardment of her.

Contemporary reviews of the film version of Pal Joey (1957), whether favourable or disparaging, generally recognised two differences from the original production: a "watering down" of the stage show's uncompromising bleakness; and the shaping of the source material to provide a star vehicle for Frank Sinatra. Evidence of the film's comparatively lighter tone was provided by what Variety termed the "happy ending stuff"[23] of the finale, in which Joey leaves town with Linda amidst intimations (but no declaration on his part) of marriage. In addition, Vera has changed from an adulterous wife to a lonely widow, and she selflessly clears the way

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22 Gerald Mast, Can't Help Singin': The American Musical On Stage And Screen, New York, The Overlook Press, 1987, p181

23 'Pal Joey Review', Variety, September 11, 1957

to true love by telling Linda where to find Joey as he prepares to sneak away.

Yet the language used to describe Sinatra's performance suggests that the diluting of the original's bleakly unromantic vision was compensated for by his charismatic star turn. The Hollywood Citizen-News called it "almost a one-man show".[24] Variety described Sinatra as "forceful" and "potent", ideal as "the irreverent, freewheeling, glib Joey".[25] Rose Pelswick of the Journal-American echoed these sentiments, commenting:

> He brings vividly alive the glib, egotistical, raffish opportunism of John O'Hara's well-known story, and invests the part with such tremendous charm that he simply wraps up the picture.[26]

Whilst Pelswick uses negative adjectives to describe the character Sinatra plays, she also acknowledges how his personal "charm" renders these qualities attractive. The uniformity of language used to describe Sinatra's role and performance suggests that the film of Pal Joey placed itself within a well defined discourse. "There had

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24 Arnold Shaw, Sinatra - Retreat of the Romantic, London, Hodder Paperbacks Ltd., 1970, p230

25 'Pal Joey Review', Variety, September 11, 1957

26 Arnold Shaw, Sinatra, p230

never been a musical like Pal Joey" when it arrived on Broadway, but by the time it appeared on film there had grown a framework of accepted male sexual behaviour within which Joey's rakish actions could be read by, and even "charm", a mainstream audience.

A 'Swinging' Singing Style: 'The Lady Is A Tramp'

Frank Sinatra was seen as the ideal choice to play Joey, because during the Fifties it was he who had most consistently been associated with the persona of the "swinger" which could make the character attractive to contemporary viewers. In 1957, the year of Pal Joey's release, he was voted singer of the year in all the main music papers, with Playboy inevitably choosing him as lead singer in their first ever fantasy jazz band. A number of his albums of this period expanded upon and bolstered up the swing ballad style inaugurated in his first Capitol albums. 'Songs for Swinging Lovers' (1956), 'A Swingin' Affair' (1957) and 'Come Fly With Me' (1958) featured ebullient, big-band arrangements with Sinatra stretching his lyrical phrasing more audaciously than ever, as evidenced in his playful rendition of 'The Lady Is A Tramp' in Pal Joey.

In the film, Joey directs this song at Vera (Rita Hayworth), as an impertinent dismissal of the social gap between them. One of the ways in which he demonstrates his mastery over her, and eventually captivates her attention, is to surprise her with unexpected variations in his vocalizing. Commanded to grant her a private audience, Joey begins the song seated at a piano. He renders the first verse with low-key precision, stretching a vowel sound at the same point in every line and clipping the words at their end:

She gets too hungr**y** for dinner at eight
She likes the theatr**e**, never comes late
She'd never both**er** with people she'd hate
That's why the lady is a tramp
(elongated sounds bold and underlined)

The first three lines of the second verse reverse this strategy, with each beginning with every syllable precisely spelled out and ending with the elongated singing of "earls", "pearls" and "girls":

Doesn't like crap games with barons and earls
Won't go to Harlem in ermine and pearls
Won't dish the dirt with the rest of the girls

The repeated refrain of "that's why the lady is a tramp" is sung as before, the camera cutting both times to Vera in order to note her discomfort.

During the release of the song, Joey pushes the piano away and begins striding predatorially around Vera as he sings. When he returns to the lyrics of the first two verses, he changes the words slightly and takes liberties with the melody, allowing it to see-saw up and down, instead of contrasting elongated sounds with staccato phrasing as before. "She gets too hungry for dinner at eight" becomes "She gets far too hungry for dinner at eight", and "She likes the theatre, never comes late" is changed to "she adores (sung with parodic affectation) the theatre and she doesn't arrive late". The witty bravado of his performance begins to seduce Vera, so that by

the time he substitutes a self-satisfied shrug for the expected repetition of "Ok" in the second release, she is held in his thrall, pictured seated in the bottom edge of the frame with Joey towering above her, arms held open.

On his Capitol albums, Sinatra often demonstrates his mastery over the song he is singing by twisting its melody, changing its structure, or unexpectedly shortening or stretching a vocal line. Yet as Steven Petkov notes:

> Classical musicians use such terms as *glissando*, *tempo rubato*, and *mordent* to describe many of these practices; they can all be found in Sinatra's singing. But the listener must pay attention because Sinatra makes it seem casual and effortless and never calls attention to the techniques being employed. All he does sounds natural and inevitable, as if it were being composed on the spot.[27]

The off-setting of uninhibited displays of skilled vocalizing with a seemingly off-hand naturalness was fundamental to Sinatra's "swinging" image of the Fifties. In an analysis of his performance of 'I've Got You Under My Skin' (from 'Songs For Swingin' Lovers'), Stephen Holden identifies what this balance between vocal dexterity and naturalness articulates:

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[27] Steven Petkov, 'Ol' Blue Eyes and the Golden Age of the American Song: The Capitol Years', in Steven Petkov and Leonard Mustazza (eds.), The Frank Sinatra Reader, Oxford, Oxford University Press, 1995, pp74-84, p82

> In the song's climax, Sinatra admits that for the moment he's a smitten fool, and this exhilarating expression of a perfect balance between intoxication and wry knowingness may be the apex of all his "swinging" music ... Sinatra's artfully casual readings of Porter embody [an] ... enviable ideal of grown-up fun.[28]

Equivalences can be made between Sinatra's singing style and the mode of male sexual behaviour (its "ideal of grown-up fun") that Playboy sought to popularize in the Fifties. As Richard Dyer has noted, the magazine's philosophy was based on "a 'drive reduction model' of sexuality, positing the sex drive as 'a basic biological mandate' seeking 'expression' or 'release'".[29] Thus the magazine's unprecedented openness in sexual matters was justified as something healthy, paying heed to natural desires that ought not to be repressed.

On the other hand, the "swinger" differentiated himself from the other major male non-conformist stereotype of the time, the "beatnik", by the worldly sophistication with which this free expression was exercised. Whereas beat writers sought to detach themselves completely from mainstream American culture, engaged in a desperate search for an alternative, Playboy offered a "square

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[28] Stephen Holden, 'Guide To Middle Age', in The Frank Sinatra Reader, pp64-69, p68

[29] Richard Dyer, Heavenly Bodies: Film Stars and Society, London, Macmillan Education Ltd., 1987, p31

counterpart"[30] who operated within a widely recognised milieu, but who demonstrated his greater freedom than the common man by casting a sceptic's eye over society's more limiting institutions and conventions, most predominantly marriage.

It is this seemingly paradoxical imperative to allow oneself to be overwhelmed by desire, yet also to remain self-aware and to act within certain boundaries that finds its musical counterpart in Sinatra's combination of 'intoxication' and 'wry knowingness'. It is in this manner that his "swinging" music can be identified as part of the homology that constructs the "swinger" lifestyle. Yet, as Joey's performance of 'The Lady Is A Tramp' shows, the freer space in which the "swinger" was allowed to move (and sing) had to be reasserted aggressively, dictating in the process the relative lack of mobility (socially, spatially, musically) afforded those who constituted the "norm" against which he defined himself. Neither Linda nor Vera are allowed the casual mastery over a lyric displayed by Joey. Vera's emotional rendition of 'Bewitched, Bothered and Bewildered', for example, is immediately undercut by the first seconds of the following scene.

Vera is moved to song (the only number not motivated diegetically within the film) after spending a night with Joey. She wanders around her apartment the following morning in a state of heightened sensuality, dreamily testifying to her reawakened passions through her movement and singing. The action then cuts

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30 Simon Reynolds and Joy Press, The Sex Revolts: Gender, Rebellion and Rock'n'Roll, London, Serpent's Tail, 1995, p10

from her bathroom to Joey's, who is absent-mindedly humming the tune to 'The Lady Is A Tramp' whilst shaving in front of the mirror. The reprise of this melody at this moment is not only a reminder that Vera was originally seduced by the power of Joey's rendition of the song. It also contrasts the heart-felt mode of her musical interpretation (she sings what can not be adequately expressed in speech) with the flippancy Joey displays in relation to vocal performance. For Joey, a song is not performed to articulate emotions which can not be spoken. Rather it is a tool which can as easily demand attention (his spontaneous rendition of 'I Didn't Know What Time It Was' convinces the nightclub owner to hire him), exert control (his "hijacking" of the duet 'I Could Write A Book' and performance of 'The Lady Is A Tramp'), or be whistled casually (he does this throughout the film). The manner in which the nightmarish 'I Can Do Without Dames' rises up seemingly beyond his control towards the end of the film, demonstrates the extent to which his freedom of expression is threatened by Vera's patronage and Linda's devotion.

Moving With A Swinger's Freedom

It is only during 'I Can Do Without Dames' that Joey's mastery over the songs he sings begins to slip. All his other performances are delivered with the cultivated "sexual insouciance"[31] which John Rockwell identifies as one of the main interpretive strands of Sinatra's singing. This confidence of musical expression is

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[31] John Rockwell, Sinatra: An American Classic, London, Elm Tree Books, 1984, p142

complemented in the film by an equally forceful display of physical movement. Jane Feuer identifies one of the strategies by which the theatricality of musical performance is integrated into film narratives. The proscenium number is often converted into something more intimate so that we can see the gap between music and 'real life' being closed before our eyes.[32] In Pal Joey, however, this type of interaction between stage and audience is only made available to Joey, thereby transforming a staple generic code of the musical into a mode of performing specific to the swinger.

The Clan, a loose collective of freewheeling entertainers led by Sinatra, were renowned for precisely this irreverence towards the boundaries of the stage during the Fifties, as Arnold Shaw notes:

> The *en masse* appearance of The Clan at an important club engagement of one of its members and the staging of an improvised, unbuttoned show, proved the peak point of night-clubbing for many customers, an offence to some, and a matter for adverse comment by others.[33]

Reports detailing The Clan's hijacking of other entertainers' shows proliferated during the late Fifties. This public display of high-spirited non-conformism finds expression in Pal Joey in Joey's very

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[32] Jane Feuer, The Hollywood Musical, London, Macmillan/BFI, 1982, p22

[33] Arnold Shaw, Sinatra, p236

first number, when he jumps onto the stage uninvited, cracks a few gags and then launches into a version of 'I Didn't Know What Time It Was' which leaves the audience transfixed.

Later, at the high society ball hosted by Vera, he enacts the opposite process, cultivating a presumptuous intimacy with her from the stage as he sings, rather than simply providing a soundtrack to which the guests can dance. During 'There's A Small Hotel' he directs the last line of each verse specifically at Vera, which, playing as they do on variations of spending the night together, prompts a shocked reaction from her. He continues to ignore the boundaries of class which map out the space of the ballroom (the high society partygoers on the dancefloor and the hired help on stage) when he forces Vera to perform 'Zip', a number which sees her unwillingly acting out a striptease routine in front of her guests.

The Stages of Seduction: 'The Lady Is A Tramp'

Joey's ability to move freely in space reaches its peak with his rendition of 'The Lady Is A Tramp'. He begins the number from a position of vulnerability. He has had to beg Vera to turn up at the nightclub, and her reaction to his performance will determine whether he keeps his job. However, Joey transforms this potential trial into an irresistible act of seduction, which thrills through its potent disregard for the conventions of performance, not just, as I have already discussed, vocally, but also spatially. Despite its seemingly hostile title, the lyrics of 'The Lady Is A Tramp' are intended as a back-handed compliment to the woman it addresses: she is looked down upon by uptight, polite society only because she

refuses to bide by their stiff codes of behaviour. Joey's performance acts as an exercise in forcing Vera to see the joke.

As Joey begins to play at a piano on stage, the camera dollies around the back of the table at which Vera is seated, so that she is placed at the very right edge of the frame whilst Joey occupies the left, viewed sideways on (Fig 6.1). The seduction begins, then, with both singer and his addressee stationary in their conventional positions, one on stage, the other watching on from the floor. The song proceeds with an exchange of medium close ups between Joey and Vera, he singing the first two verses with an arrogant casualness, she registering somewhat more emotion as she realises what he is singing to her. These shots mark an early reversal of the positions they held before Joey began to sing. Vera had arrived at the club to see how Joey would react to the challenge of performing for her, but already the challenge has been reframed, with Joey asking her to react to his performance. Once this transformation has been set underway, Joey rises from his piano (during the first release of the song) and moves towards the band with a swagger. This movement brings Vera back into the right hand side of the frame, so that they are both in shot again, but now he stands above her, picked out by the stage light above him, band swinging to his command (Fig 6.2). The exchange of medium close ups continues with Joey in his new position, growing ever more uninhibited with his gestures, mimicking the brass punches which punctuate the song by snapping his head back and shrugging dramatically. Vera is viewed from the same position as before, but now her features begin to break into a smile as her resistance breaks down.

Joey breaches the division between stage and floor completely when he dances around Vera's table (Fig 6.3) before disappearing from frame back onto the stage. Vera follows his movements, registering delight at his self-assured prowling, before joining Joey on stage to dance (Fig 6.4), the band striking up an encore in celebration of a seduction fully achieved. The conventional demarcations which mark the nightclub as a place of musical entertainment have been so utterly transformed by Joey's aggressive mobility that even the band leave their posts with their instruments to follow the two lovers as they exit into the night (Fig 6.5).

Linda's 'Naive' Musical Performance: 'My Funny Valentine'

This radical breaking down of space and exhibition of mastery through musical performance is clearly denied to Linda when she sings. Her performances are characterised by an artlessness which prevents her from exerting control over how her songs are received by her audience. Her only solo number, 'My Funny Valentine', is ostensibly a love song directed at Joey, but its representation is controlled by its intended addressee in two ways. Firstly, she performs the song as part of the show Joey is putting together in his nightclub. The space in which she is allowed to move and the style in which she sings all fall under his supervision. Secondly, the scene is played out in such a way as to emphasise its relevance to the struggle being engaged between Joey and Vera. Whilst Linda tries to display her feelings for Joey within the limited space allowed to her, the camera blocks this effort of self-expression by turning its gaze onto the other two main characters.

When the camera is focused upon Linda, she is either viewed

through an ornate loveheart or in an extreme close up of her face (Fig 7.1), of a type not to be found elsewhere in the film. Encased within a prop which overdetermines her role as a tender-hearted romantic, and dressed in a pure white gown which theatricalizes her virginal innocence, the artificial staging of this number ensures that the potential for Linda to express what she 'really' feels through song is severely curtailed. In fact her positioning on stage blocks her attempts to address Joey directly through her song. The curtain closes on her the second she stops singing, to emphasize even more the restrictions placed upon her mode of performance by its setting.

Similarly the two close ups of her face in this sequence indicate naivety in the way she addresses the emotions which are contained in her singing. As Joey demonstrates in his performance of 'The Lady Is A Tramp', the film views the controlling of the gaze as essential for the successful targeting of a song towards a particular addressee: he counters Vera's initial gaze onto him with an irresistibly aggressive gaze back at her. When Joey sings, the close ups always allow enough room to make the direction of his gaze clear. The extreme close ups of Linda, in contrast, transmit the intensity of emotion behind her singing, but do not reveal where this intensity is being directed. The feeling is simply 'there' for Joey to see; it is not projected towards him in the forceful manner displayed in his own performances.

Significantly, the moment at which Joey experiences a crisis that leads to the closing of his club is articulated as an inability to focus his gaze. Vera has threatened to withdraw her funding unless Joey fires Linda. Not able to confront her directly, he asks Linda to

perform her striptease routine, hoping she will refuse and walk out on him. When she actually goes through with the number, Joey can not bring himself to watch. An abrupt zoom into his startled eyes precedes his instruction for the performance to stop, an action which effectively ends his dream of running his own club.

The timidity of Linda's address during 'My Funny Valentine' is emphasised when her performance is relegated to the background upon Vera's arrival onto the scene. Her entrance prompts a dramatic zoom from the stage to her position on the balcony, as if she were physically wresting control of the camera's gaze from Linda. When she begins speaking to Joey (the song now barely audible), the conversation is filmed in medium shot/reverse shots. The 'naked' emotions of Linda's singing give way to the measured threats exchanged in Joey and Vera's conversation. Joey is not immune to the appeal of Linda's performance, as his subsequent actions bear out. However, Linda can not keep his attention focused upon her, allowing her relationship with him to become a prop in the power games conducted by Joey and Vera.

Vera's Musical 'Strips': 'Zip' and 'Bewitched, Bothered and Bewildered'

This power struggle begins at Vera's charity ball where, as I have already demonstrated, Joey challenges her by blatantly ignoring conventions of musical performance and their difference in class. His most obvious attempt to orchestrate events in this scene occurs when he forces Vera into a potentially humiliating position, leaving her no choice but to reenact her past life as a stripper in front of the high society audience.

'Zip', the number which follows, was sung in the original Broadway production by Melba, a female reporter who had come to interview Joey at his club. Her bookish appearance and obvious intellect convince the enlightened singer that she must be a lesbian. Melba launches into the parodic strip routine of 'Zip' unexpectedly, to convince him that she is heterosexual as well as smart. Clearly then, in keeping with the film's general tendency to allow Joey to orchestrate events, the motivation for the number's appearance has been reversed from the stage version. Whereas Melba exposes Joey's misogyny through the song, in the film Joey uses it to exert his control - he wants to find out if Vera, despite her uptight appearance, can still display the "action" she learned as a stripper.

Yet Vera responds to this challenge with a verve and wit which may seem to echo the bravado of Joey's musical performances. In common with the strategies of 'The Lady Is A Tramp' sequence, this scene displays an insistence on gathering the non-performer onto the edge of the frame in order to show how they are seduced by the song's delivery. Despite her unwillingness to reveal her past life to her audience, once the performance is underway Vera moves with a knowing insouciance which resembles that of the swinger, and displays the combative tone characteristic of Joey's performing style. Her freedom of movement here is still contained within the particular vision of female sexuality proposed by the Playboy philosophy, however, and not only because it is Joey who initiates her performance.

Richard Dyer has noted how female screen stars before Marilyn Monroe were often made to appear more 'masculine' when the

question of their sexuality arose:

> Supposedly male secondary characteristics are emphasised - wide shoulders (Greta Garbo, Joan Crawford), deep voices (Marlene Dietrich), slim hips and flat chests (the flapper, such as Clara Bow). Often their bodies are dressed in a style that 'hardens' them.[34]

Rita Hayworth first appears as Vera with her hair brushed back at the sides and curled tightly on top. Her low cut ballgown reveals broad shoulders and a tight corset ensures that the curves of her body are sharply defined. Much of the humour of her performance during 'Zip' lies in her transformation of the clichéd erotic gyrations of the strip into aggressive, angular movements. As she sings "Sigmund Freud has often stated dreams and drives are all related", for example, her wiggles while she pretends to pull down her gown are so overstated that they describe a sharp zig-zag rather than a shimmering 'S'. Whereas a stripper might climax her performance with a brazen, open-armed wiggle of what has been revealed, Vera ends the song with a series of symmetrical shrugs of each shoulder, keeping all her movement on an even plane (Fig 8.1).

If her performance does demonstrate a gestural control reminiscent of Joey, it is not accompanied by a concomitant authority of gaze. Responding resourcefully to Joey's challenge, she is still not able to turn her look onto him in the same way that he

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34 Richard Dyer, Heavenly Bodies, p56

reversed the direction of the gaze during 'The Lady Is A Tramp'. The only way she can signal her resistance to Joey's attempts to take control is by acting as though he is not there. She addresses her performance primarily to the audience in front of her, offering only the occasional withering glance towards Joey. She sometimes delivers her parodic striptease moves as violent swipes in his direction (a back kick, bum wiggles and flicks of her gown), but always avoiding eye contact. She acts in these moments as if she were distractedly swatting away a fly, pretending that the orchestrator of this unwanted performance does not exist, a fantasy which Joey is delighted to disabuse in his subsequent rendition of 'The Lady Is A Tramp'.

Vera's sexuality is performed through a discourse more specific to the Playboy philosophy in her rendition of 'Bewitched, Bothered and Bewildered', sung after she has spent her first night with Joey. This is presented as a complement to 'Zip', allowing comparisons to be made between the display of Vera's body before and after the encounter with her lover. Both numbers feature a displaced 'strip' routine, in this case the revealing of Vera's body as she prepares to take a shower. Yet whereas her movement in 'Zip' displays a knowing subversion of the routine's erotic strategies, with her body deliberately hardened, 'Bewitched, Bothered and Bewildered' finds her suddenly soft and supple, conforming to the Fifties ideal of how a woman felt sexual pleasure.

Richard Dyer demonstrates how oceanic imagery dominated descriptions of the female orgasm in popular culture and Freudian psychoanalysis during the Fifties. Despite the suggestion in The

Kinsey Report that the vaginal orgasm was a biological impossibility,[35] it continued to be celebrated as an experience which flooded the whole body with sensual ecstasy:

> Where the visible/visual analogue for the male experience derives from the penis, for the female it is everywhere. The visual analogue of the vaginal orgasm is the female body itself.[36]

Pal Joey is remarkable for the way it so overdetermines Vera's transition from the 'masculinized' combative sexual energy displayed in 'Zip' to the soft and blurred, 'feminine' sexuality portrayed in 'Bewitched, Bothered and Bewildered'. The contrast between Vera's appearance before and after her night with Joey is evident as soon as she awakes the next morning. Viewed in medium close up from above, her hair has been let down and her arms stretch wide to either side. Whilst she sings "I'm in love, but don't I show it, like a babe in arms" she rolls down her bed towards the camera, her whole body laid across the frame, before gathering herself up into a sitting position, arms trailing behind her. Later in the song, the camera cranes above her as she reclines on her chaise longue, once again offering the viewer the spectacle of her whole body

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[35] See Regina Markell Morantz, 'The Scientist As Sex Crusader: Alfred C. Kinsey and American Culture', in American Quarterly, vol 29, no 5, Winter 1977, pp563-589

[36] Richard Dyer, Heavenly Bodies, p55

loosely stretched. By this time her naturally broad shoulders have been covered (and blurred) by the bushy fur lining of her dressing gown.

When the camera shows Vera's whole body in 'Zip' it reveals how strictly she marshalls the standard poses of the strip through her tautly controlled performance. She wittily prevents each gesture functioning as part of a seamless erotic whole (culminating in the spectacle of the woman in her 'natural' state), by making each movement appear discrete and mechanical. During 'Bewitched, Bothered and Bewildered', in contrast, she shows how her sexual encounter with Joey has caused her body to blur with sensual pleasure, her movements no longer clipped and discrete, but rather languorous and diffuse. At the end of the sequence, she enters the shower singing "the way to my heart is unzipped again", after which she throws her arms open and pushes her breasts forward, albeit behind the shower's frosted glass (Fig 9.1). Even though the sequence is only a 'strip' for the viewer (whereas 'Zip' is diegetically marked as such), Vera's newly sexualized body conforms far more closely to the conventional poses of a public strip routine than before.

The song itself has been cut considerably from its original incarnation on Broadway. In the stage show, Vera awakes from her wild night with Joey singing:

After one whole quart of brandy,
Like a daisy I awake.
With no Bromo Seltzer handy
I don't even shake.

The implication is that sex with Joey has been the ideal hangover cure, one type of intoxication counteracting the effects of another. In contrast, the film's version runs:

> He's a fool and don't I know it,
> But a fool can have his charm.
> I'm in love, but don't I show it,
> Like a babe in arms.

The imagery here is immediately associated with the enveloping warmth provided by love ("like a babe in arms"). Both versions then continue in a similar vein, celebrating a reawakening of passion with the standard imagery of romantic song (she has turned into "a simpering, whimpering child again", "has lost [her] heart, but what of it"). However, in the film, as Vera moves from bedroom to bathroom, she begins humming the melody rather than singing the lyrics, thereby disguising the twist which the Broadway version takes. In the original, the clichéd romantic imagery of the first line of each verse begins to be followed by ever more explicit descriptions of the physical sensation which has moved Vera to song. It is worth quoting some of these lines to demonstrate how they articulate a sexual response far removed from the oceanic model popularized in the Fifties:

> I'll sing to him, each spring to him,
> And worship the trousers that cling to him.

When he talks he is seeking, words to get off his chest.
Horizontally speaking, he's at his very best.

Vexed again, perplexed again.
Thank God I can be oversexed again.

and finally:

I'm dumb again, numb again,
A rich, ready, ripe little plum again.

Whilst both versions maintain a faith in male penetration as the ultimate source of female sexual pleasure (the vaginal orgasm), the stage show is far more specific about the biological origins of this pleasure. In the film Joey provides Vera with an experience which prevents her from thinking of her body in terms of individual parts, thus robbing her of the awareness she had previously demonstrated in her performance of 'Zip'. Joey's "unzipping" of her defences transforms her body instead into the ideal of diffused female sexuality which was integral to the male produced "swinger" discourse.

Conclusion

One should be careful when describing the film of Pal Joey as a "watered down" version of the Broadway musical. The doctoring of the lyrics to 'Bewitched, Bothered and Bewildered' does not simply indicate that the film censors were stricter than the theatre's. The fundamental difference between the two versions lies in the fact

that by the time the film was made Joey's freewheeling behaviour could be viewed through the prism of a newly articulated male lifestyle - that of the swinger. If, as Gerald Mast claims, Joey and Vera were "two of a kind"[37] in the original production, they have lost that parity in the film. Instead both Linda and Vera are framed within the power mechanisms which ensure Joey's ability to roam freely.

Pal Joey is illuminating because it shows how these structures of power have to be kept aggressively in place, even within the space of the song, which has often been the occasion within the musical for utopian flights from social realities. In the original series of letters by John O'Hara,[38] upon which the musical was based, Joey is cut down to size by an obvious limitation of the epistolary form. He continually boasts about his singing talent to his pen-pal Ted, but as the reader can not hear him in action and he never seems to get anywhere, we are not inclined to believe him. By giving a voice to Joey, the Broadway musical allowed the character a chance to prove his claims (the role in fact made a star of Gene Kelly). By making that voice Sinatra's in the film version, Joey gains access to both a performing style which was predicated in part on a display of mastery through song, and to the performer who most prominently acted out the fantasy of male freedom offered by the swinger. With Joey's character so safely guarded by its performer, the narrative 'threats' posed by Linda and Vera to his

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[37] Gerald Mast, Can't Help Singin', p181

[38] John O'Hara, Pal Joey, London, The Cresset Press, 1952

boundless mobility carry little weight. They are never allowed to speak entirely in their own voices or move with their own freedom, Joey's orchestration of events being achieved through a charismatically controlling use of voice, space and the direction of the gaze.

The Inauthenticity of Narrative Cinema

Both Young At Heart and Pal Joey make use of Frank Sinatra's musical virtuosity, even if they represent different aspects of his singing style (the saloon singer and the swinger respectively) and even though they come to differing conclusions within their narratives about its value (Barney has to learn to sing differently at the end of Young At Heart, whilst Joey's musical mastery is felt throughout Pal Joey, even when he is not performing himself). In High Society, the performers of the 'Well Did You Evah!' duet are even allowed to make their own explicit references to their real-life musical careers.

With a performer of Sinatra's popularity, it is hardly surprising that Hollywood should wish to provide him with star vehicles with which the musical virtues for which he had become known could be further elaborated upon. The remainder of this chapter, however, concentrates on a musician with a much lower-key public profile, and who never played more than a supporting role in the films in which he appeared. My analyses of the parts played by the songwriting pianist Hoagy Carmichael in The Best Years of Our Lives (1946), Night Song (1947) and To Have and Have Not (1944) attend less specifically than the Sinatra examples to the 'musical' qualities of Carmichael's performances. However, this lack of 'showcasing' is a feature of the manner in which the musical performances are rendered in the films themselves. This does not stop the music leaving its mark on the narrative: indeed, the self-

effacing quality of the performances is what makes them narratively important.

As mentioned in the opening section of this chapter, debates about the representation of popular musicians in mainstream cinema, other than in musicals, have most often centred around the issue of authenticity. The involvement of real-life musicians in film narratives has generally been judged in a negative light, with the 'real' persona of the musician thought to find freer expression in certain other media, rather than when packaged and contained on film. This approach appears not only as part of journalistic discourses, but also as an agenda within cultural studies. Many of the essays collected in the academic anthology Representing Jazz,[39] for example, seek to describe how Hollywood has diluted the performances of various jazz practitioners in their films or to confront the problems filmmakers have faced when attempting to incorporate "uncompromised" versions of the music into their narratives.

The notion of authenticity is grounded in essentialism: a particular representation of music is considered authentic because it adheres to what that music, in essence, is. Histories of jazz have laid a particularly strong emphasis on the importance of its essence, as Frederick Garber explains:

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[39] Krin Gabbard (ed.), Representing Jazz, London, Duke University Press, 1995

> [Many historians] find the essential elements of jazz in "spontaneity, creativity, variety, surprise", ... all of those elements products of that making which lives and dies within the contours of the moment. Whatever our uneasiness with any sort of essentialism, we seem comfortable with arguing for an essence of jazz. Whatever our uneasiness with arguments for presence, we speak of the essence of jazz in terms of a singular immediacy to the moment of origin without which jazz is not purely itself.[40]

With definitions of the virtues of jazz so often tied to the moment of its spontaneous, never to be repeated creation (what Walter Benjamin would describe as its unique "aura"[41]), it is not surprising that these discourses have been difficult to reproduce in cinematic terms. After all, cinema is one of those art forms which Walter Benjamin defines as radically non-auratic in his famous essay on mechanical reproduction.[42] Jazz, with its emphasis on the present tense of its creation must somehow be made to fit into a mode of representation which works in the past tense, building its narratives from images of events that have long since passed.

Frederick Garber concedes that if the authenticity of jazz is to

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40 Frederick Garber, 'Fabulating Jazz', in Krin Gabbard (ed.), Representing Jazz, London, Duke University Press, 1995, pp70-104, p71

41 Ibid, p71

42 Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', in Hannah Arendt (ed.), Illuminations, Glasgow, Fontana, 1973, pp219-255, p223

be so defined, no cinematic representation could ever be judged as satisfactory.[43] However, in practice some representations of jazz in Hollywood have been viewed as more authentic than others. The jazz musicians whose film performances have been attended to in terms of the extent to which they compromise them, have fallen into certain categories. The racial stereotyping or deracination of African-American musicians in Hollywood cinema has been a major source of study. In addition, much music journalism of the Forties was concerned with berating the incongruous intrusions of the most popular swing bands of the day into film narratives. Charles Emge's film column in the specialist music magazine Down Beat, for example, kept a constant monitor on the indignities Hollywood bestowed upon top bandleaders as they incorporated them into their narrative scenarios through the most tenuous means.[44]

The Self-Effacing Musical Persona: Hoagy Carmichael

It is, however, difficult to imagine the unspectacular, character-based film performances of Hoagy Carmichael, the object of my study here, being usefully judged within the terms of these types of critique, even though he can be placed within just the jazz tradition which, according to many of its chroniclers, seems to demand such questions to be asked.

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43 Ibid, p103. Talking about Bertrand Tavernier's Round Midnight, Garber concludes: "complete in its acknowledgement of requisite incompletion, *Round Midnight* shows the story as fully as it can be shown"

44 Charles Emge, 'On the Beat In Hollywood', regular movie column in Down Beat, Chicago

Whilst Dooley Wilson may have portrayed Hollywood's most famous barroom pianist in Casablanca, Hoagy Carmichael took on this role the most times in non-musical films during the Forties and early Fifties. The composer of 'Stardust' (1931), reputedly the most recorded popular song of all time, his jazz credentials had been sealed by his early association with Bix Beiderbecke. In their review of his autobiography, Down Beat felt moved to write "Carmichael is the only pop songwriter identified with the authentic jazz tradition".[45] However, by the time he appeared in his first dramatic role in To Have and Have Not (1944), he did not have a high profile as a practising jazz musician. Between 1943 and 1947 (a period circumscribing all the films I discuss in detail), Down Beat mentions him predominantly in terms of his nascent Hollywood career. In May 1944, he is described as a "songwriter" about to make his movie debut. Less than a year later he is listed as a "songwriter, movie actor and radio entertainer", and on the release of Johnny Angel (November 1945), Charles Emge praises his "newly found but very real talent as a character actor". Apart from two record reviews, the only statement detailing his musical activity in the entire four years is a report *denying* that he will be touring a live band around Hollywood. The two record reviews are also not overly concerned with Carmichael's talents as a musician. One is written "merely to note that Hoagy has waxed another hit", whilst the other claims his new version of 'Stardust' is "skilfully waxed

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45 "The Stardust Road' book review', Down Beat, Chicago, Feb 26, 1947, p16

here in his usual twangy fashion. Mr Hoagy Carmichael may be corny, but it's very attractive corn".[46]

This underplaying of his specific talents as a musician explains in part why arguments about authenticity in relation to Hoagy Carmichael may seem redundant. Although he always plays an instrument in his movie roles, his performances within films do not hold a strong reference to extratextual musical activity, unlike, for example, the on-screen appearances of Louis Armstrong. The knowledge about his music against which subsequent appearances may be judged, therefore, is constructed predominantly through the medium of narrative film. Also, his preferred performing and composing style place him at the 'pop' end of jazz, substituting the virtuoso, spontaneous values attributed to jazz's celebration of "aura" with an attractive "corniness" denoting instead a cheerful acceptance of tried and tested musical formulas.

Carmichael's Character Roles: Centre Stage But Out Of The Spotlight

Neither marginalized by race, nor consigned to a position of obvious spectacle, his musical numbers always diegetically motivated within realistic settings such as bars and nightclubs, the film performances of Hoagy Carmichael about to be discussed appear securely embedded within their narratives. It is precisely this process of embedding that I wish to examine. Three of his earliest films offer examples of how the marginal framing and narrative incongruity apparent in the film performances of many musicians

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46 Down Beat, Chicago, Dec 6 1946, p7; Feb 26 1947, p19

are replaced by Carmichael's positioning as a site of centrality and narrational authority: in The Best Years of Our Lives, his character represents an assured normality which has been made strange to the servicemen who have come back from war; Night Song casts him in a pivotal role, at all times knowing more about the various narrative intrigues than any other character; and To Have and Have Not places him at the centre of a band who throw Harry and Slim's entanglements with the French Resistance and Gestapo into sharp relief. Yet his centrality in all these examples is of a different order to that I have discussed in relation to Frank Sinatra. Whilst positioned in the "middle of things", none of these characters are actually allowed to "do" very much. In addition, the individuality of his musical performances are effaced in different ways. I take it for granted that there is still a potential pleasure of recognition to be enjoyed when Hoagy Carmichael sings in these films. However, my concern here is to offer a reading of those performances that recognises their quality of self-effacement, without necessarily concluding that this characteristic means that his musicianship has been compromised.

Someone To Watch Over Me: The Patrolling Pianist

The three returning war veterans of The Best Years of Our Lives are reintroduced to the commonplace sights of home as they are driven by taxi towards a reunion with their families. Homer (Harold Russell), the sailor who has lost both arms in battle, is particularly pleased to see that the bar belonging to his Uncle Butch (Hoagy Carmichael) has acquired a new neon sign. This is, however, the only change associated with Butch throughout the film. He takes his place amongst a gallery of minor characters who act as representatives of the post-war society to which the servicemen must readjust. Butch is unique, though, in that he neither confronts them with the fact of their absence (by acting in a way which shows how things have changed), nor changes his behaviour in the light of their renewed presence (by perceiving them differently because of their experiences of war). Instead he embodies a continuing "normality" which transcends the disruptions and transformations wrought by war, a matter-of-factness in relation to everyday life that the main characters have to fight to reassert.

Butch first appears when Homer goes to his bar to escape from the smothering attentions of his home. Homer's embarrassment over his disability has made it impossible for him to accept his teenage sweetheart's unquestioning love for him and he finds her presence oppressive. Similarly, his family have not been able to overcome a self-conscious awkwardness in their behaviour towards him. This stifling self-awareness comes to a head as they all crowd into the

sitting room, the bodies of the family pressing the front and sides of the frame, with Homer at the back of the image, as if pinned against the wall.

Homer finds the space he needs with Butch. Unlike the rest of his family, Butch appraises his disability with measured poise, standing thoughtfully behind his shoulder as Homer picks up his beer, before slapping him on the back and telling him "kid, you're doing great". Butch registers the change in Homer's circumstances, but then treats him as if he had never been away. Up to this point, the servicemen have all found that their war experiences have problematized their relationship to the everyday world to which they have returned. Throughout this scene, in contrast, Butch regulates the space of the bar so that this experience is not framed as a marker of difference. He refuses to serve Homer a whiskey, despite his nephew's protestations that his spell in the navy has given him the legs for it. He soundtracks the evening with tunes that remind characters of a time before they were sent away to war: Homer asks him to play his old favourite, 'Lazy River'; and he agrees to Al's request for 'Among My Souvenirs', a song which, as well as suggesting a preoccupation with reminiscence in its title, obviously holds poignant pre-war memories for him and his wife.

Butch's monitoring of events is also suggested in his positioning within the frame. Away from his piano, he either stands over the other characters authoritatively (when they are seated at the table) or stays poised watchfully behind them (as Homer talks to Fred (Dana Andrews) at the bar). When playing the piano, he concentrates less on his instrument than the effect his performance

exerts on others. Whilst Al (Frederic March) leads his wife in a drunken dance, Butch glances over his shoulder at them from the corner of the frame. A later cut to a closer shot of Butch shows him glancing away again, then directing his gaze towards Homer who is sitting next to him.

The effect of Butch's regulation of the space and sounds of the bar is not to efface the memory of war entirely. His rendition of 'Lazy River' is not merely intended as a nostalgic escape to happier times; it also accompanies a lecture to Homer on how he and his family should deal with their changed circumstances. He tells Homer that "they'll get used to you and you'll get used to them, and then everything will settle down nicely". Butch projects himself as a figure for whom that settling down process has already been effortlessly achieved, and he polices his bar with a view to seeing that easy stability reproduced in others.

Butch's Non-Confrontational Position in a Deep-Focus Frame

Yet there is a sense in which Butch's affirmation of a self-assured stability is as alienating to the returning servicemen as the rhetoric of more obviously confrontational figures. Throughout The Best Years of Our Lives characters appear who symbolise different aspects of a post-war society which has developed in the absence of those who were sent away to fight. The film's celebrated use of deep focus photography is integral in mapping out the tensions between the main characters and these representative types. Through deep frames, it can display with visual immediacy the discrepancy between what the war veterans expected to find in

civilian life, and the actual physical reality offered by the individual figures who confront them.[47] Raymond Carney has noted how the crowding of the image with such figures works in this way:

> His characters are ... oppressively embedded in groups ... they are framed and enclosed and their movements are circumscribed by the normative demands of wives, families and occupations.[48]

Thus, there is a repeated tendency to "trap" the main characters at the back of the frame, facing the camera, whilst others occupy the front of the image, expounding upon or demonstrating through their actions how the nation has changed during the war. I have already mentioned the crowded frame that hems Homer in and forces him to seek escape at Butch's bar. At the front of this shot, his girlfriend's father had harangued Homer with

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47 See André Bazin, 'Evolution of Film Language', in Peter Graham (ed.), The New Wave: Critical Landmarks, New York, Doubleday, 1968, pp25-50. Bazin valorize the deep focus photography in The Best Years of Our Lives as an "act of trust in the spectator", arguing that it allows viewers to interpret the image for themselves rather than having meaning imposed on them. Many critics have questioned the assumption that a frame not overly analysed through montage provides a "neutral" window on the world. My analysis here points to one way in which deep focus photography can be used to impose meaning within the frame.

48 Raymond Carney, American Vision: The Films of Frank Capra, New York, Cambridge, Cambridge University Press, 1986, p34

forecasts of economic gloom. Other instances include Al's son telling his father what he has been taught about the war at school, offering a version of events which bears no relation to Al's experiences; his old boss reeling off homilies about post-war banking practice, whilst Al waits nervously to discover whether there is still a position in the company for him; and a right-wing revisionist telling Homer the "truth" about the reasons they went to war.

Butch is pictured in profile at the front of a deeply focused frame in his first shot, playing piano whilst Homer stands by the bar waiting to be noticed (Fig 10.1). The fact that Butch sees Homer only by looking away from the piano hints at the importance his glances will play in monitoring the events of the scene to come. More significantly, unlike the spatial tensions involved in the scenes listed above, the relationship between Butch to the fore of the image and Homer to the back is not expressed in oppressive terms. For example, the decision to film him in profile allows him to present a more human face than the right-wing activist, who is turned away from the camera (Fig 11.1). Nor do his words cause the same discomfort as Wilma's father's prediction of economic hardship. In keeping with his unassuming ability to disavow the distances between him and the returning servicemen, he bridges the gap between them, moving 'into' the image to greet Homer. Yet his presence at the front of the image in the second bar scene, where the married Fred is forced by Al to finish his affair with his daughter Peggy, does provide tension within the deeply focused frame.

Butch As Representing an Estranging 'Normality'

Fred makes his call to Peggy from the phone booth located just inside Butch's bar. This is placed at the back of the image to the left. Al stands middle right, just behind Butch's piano which occupies, as in the first scene, the right hand side at the front of the shot (Fig 12.1). At the piano, Homer demonstrates his newly taught musical skills in tandem with Butch, Al splitting his attention between appreciation of their playing and nervous looks towards Fred. Twice the camera cuts to a closer shot of Al looking on, but the main tensions of the scene are all mapped out in the dominant deep focus shot.

Whereas Butch traversed the depth of the image in his first shot, moving across space to greet Homer, the dramatic tension here isolates characters within their own particular zones. Al can only hope that Fred will take his advice, and his nervous glances towards the phone booth indicate how unsure he feels of his power to intervene in his daughter's relationships (even though, for the time being, Fred has acquiesed to Al's demand). Fred is encased in a frame within the frame, and when he leaves, he walks straight out of the adjacent exit, without looking back. Butch and Homer, meanwhile, are concentrating on their performance in the front of the frame, unaware of the drama taking place behind them.

By placing Butch and Homer at the front of the image, the shot indicates not only how Fred and Al have become estranged from each other, but also the extent to which the loss of conviction in their familial roles (of husband and father respectively) locks them out from a confident engagement with everyday life. The reassertion of

Homer's 'normality' through his learning to play the piano again is depicted as a state to which Fred and Al have no access. Butch's presence at the front of the frame is not confrontational in the manner of the other minor characters I have mentioned, but its positioning as a site of normality is just as forbiddingly estranging to Fred and Al.

Music as Therapy and Ceremony

Homer's social reintegration is shown here through the medium of music. Throughout the film, Butch's musical performances work in tandem with his movement and framing to assert an unassuming normality, an easy connection with the norms of everyday life. Despite Carmichael's extratextual fame as a successful songwriter, his status as a musician is constantly self-effaced in The Best Years of Our Lives. Instead of indulgent displays of individual skill, his playing is always subsumed within a discourse of sociable domesticity. Thus, his music either takes the form of therapy (helping Al to bond with his wife by playing 'their' song; teaching Homer to play with his hooks) or ceremony (leading the wedding march in the final scene). Even when Butch plays the Hoagy Carmichael composition 'Lazy River', the self-referentiality of the moment is made subservient to the advice he gives to Homer: the tune becomes a mere support for Butch's mapping out of how Homer will resettle with his family. The piano becomes a locus for domestic harmony (it is placed at the forefront of the first shot of the wedding scene, children gathered around it) rather than an instrument for feats of artistic achievement.

Richard Leppert has discussed representations of the piano in

Victorian art, also placing it as a site of ordered domesticity. Analysing the painting 'Music at the Parsonage' by Frederick Daniel Hardy, which depicts a sober family group earnestly playing music in the drawing room, Leppert states:

> The image valorizes the sitters' concentration on music making, envisioned as a discipline imposed on the body, that is, as work. Under these circumstances, music gains respectability ... the physicality of their activity is erased.[49]

Butch's music is also "respectable" but the difference in the emphasis of this respectability is clear. Whereas the bourgeois Victorian family depicted in the painting treats musical performance as the occasion for meditative privacy, The Best Years of Our Lives diffuses its music, valorizing its ability to be shared within family groupings. Yet, the similarities between the two sets of images are equally striking. Butch, like the sitters in the painting, displays a disciplined body. I have discussed how he stands thoughtfully poised, is framed as a site of stability at the front of shots, and how he directs his looks carefully as he controls events in the first bar scene. At the same time the modesty of these movements erases their physicality. Unlike the aggressive manipulations enacted by Joey through his gaze in Pal Joey, Butch

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[49] Richard Leppert, The Sight of Sound: Music, Representation, and the History of the Body, London, University of California Press, 1993, p156-7

marshalls space through sly glances. A measure of Homer's successful reintegration into his family and by extension, a return to a 'normal' way of life, is the lack of effort involved in his piano playing. We do not see him struggling to remaster a skill which must have been exceedingly difficult to recapture; instead he plays naturally, easily, whilst the drama of those who have not yet found a way back to their domestic roles unfolds behind him.

I make these comparisons to suggest that Butch's bar is more a domestic space than a public one. The montage which precedes its first appearance is a dizzy whirl through the dancehalls and nightclubs to which Al takes his wife and daughter on his first night home. Al has responded to the disturbing domestic changes which have confronted him on his return (his children growing up, his wife having widened her circle of friends[50] in his absence) by throwing himself into a drunken night of social activity. The action settles down when they reach Butch's bar, the film reverting to its long deeply focused takes. In his intoxicated state Al believes he may have reconnected with his role as husband when Butch strikes up the song he has requested. The irony is that at the same time, Peggy and Fred are establishing a relationship which calls into question his authority as father.

The Best Years of Our Lives suggests insistently that the returning servicemen must come to terms with their domestic situations if the American society from which they suddenly feel

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50 When Al's wife calls some friends to cancel a prior engagement, Al registers surprise, as if he does not know who they are.

distanced is to appear 'normal' to them once more. Butch stands as a measure of that normality. His music lacks the quality of personal expression evident in, for example, Barney Sloan's barroom performances in Young At Heart. Yet, this is perfectly in keeping with a character who has nothing to prove: his self-effacing assertions of an unassuming stability provide evidence to Homer, Fred and Al of the way a man can act and move when he knows his familial position is not in doubt.

The Jobbing Musician

Rhapsody in Blue (1945), the Hollywood biopic of George Gershwin, features a self-portrait by his pianist friend Oscar Levant. In one scene, Gershwin (Robert Alda) and Levant are preparing for bed in a train sleeper, the composer on the bottom bunk, his friend on top. Levant comments wryly, "the difference between an upper berth and a lower berth is the difference between talent and genius", a self-deprecatory remark of a type he makes time and again throughout the film.

Levant, like Carmichael, is a movie pianist who constantly disassociates his music from notions of creative genius. In Rhapsody In Blue, Levant remarks "If it wasn't for Gershwin, I could have been a pretty good mediocre composer". In Night Song Chick (Hoagy Carmichael) tells his brilliant friend Dan (Dana Andrews), "I think you're a genius - ah, coming from a schmo that won't impress you". If The Best Years of Our Lives frames Butch's music within a sociable discourse, it also effaces the individual creativity which produced that music. Night Song throws this artistic modesty into sharper relief, contrasting it with the heroic acts of musical activity displayed by his friend.

Dan is an embittered pianist who has not been able to work on the concerto he is writing since being struck blind a year and a half ago. His creativity is stirred, however, by Catherine (Merle Oberon), a rich society woman who pretends to be poor and blind in an effort to break down Dan's defences. Chick inadvertently helps Catherine

carry out her deception, when he tips her off about the times he and Dan take a walk on the beach, thus facilitating her "chance" encounter with them. From this moment on he allows the charade to continue, without actively condoning it. Similarly, although he does not prompt Dan's return to musical composition, he is on hand to adminstrate it when it occurs. He notates all Dan's music for him, ever ready to be dragged out of bed if his friend's creative muse has struck. He also organises their trip to New York, where Dan is to have an eye operation and hear his successfully completed concerto being performed by Arthur Rubenstein.

His centrality to the narrative, then, is functional rather than forceful. On the beach where the deception is begun, Chick is consistently framed in the middle of the two main characters, both when they stand facing each other on their initial engagement (Fig 13.1), and when they sit down to chat. When Dan walks away, Catherine asks Chick "are you for me or against me?", to which he replies "I'm right where you put me, dead in the middle". He holds a pivotal position in the narrative, at all stages knowing more about the deceptions taking place and Dan's reaction to them, than any other character (Dan at one point comments "he knows everything"). Yet this relatively omniscient level of knowledge is effaced as he uses it only to enact other people's desires. He is "put" in the middle rather than holding centre stage.

Chick's Moment in the Spotlight

Chick has one sequence in the film when the spotlight does appear to be solely his, and when by extension, Hoagy Carmichael's extratextual appeal as a popular songwriter and singer seems to be

brought to the fore. His performance of 'Who Killed 'Er' in the 'Chez Mamie' nightclub appears to be one of those musical interludes which showcase the talents of its performer, and which could be excluded from the film without harming its narrative flow. None of the other main characters are present during the song, and the camera remains centred around Chick as he sits at a white piano spotlit in the middle of the dancefloor, whilst the rest of the band play in the background, hidden in the dark. The song has been announced as a Hoagy Carmichael composition in the opening credits, and its specificity as such is enhanced by the fact that it is the only occasion in the film when Carmichael sits at a piano, the instrument most associated with his success. In the rest of Night Song he plays a clarinet, which was in fact dubbed by a studio session musician. The impression that the sequence is directed in part to an audience outside the bounds of the film's fictional world is further augmented by one shot in which Chick appears to address the viewer rather than the patrons of the nightclub. The song details a district attorney's comic attempt to find out who killed a black widow spider in his house. When Chick sings "Well, I'm beginning to believe it was you", he narrows his eyes and stares mock-accusingly straight into the camera, at "us".

Yet the song does not only hold an extratextual appeal: it is also the moment when his music is defined as being as cheerfully banal as Dan's is seriously impressive. The unassuming, self-deprecatory nature of his 'big' performance here corresponds with the self-effacing centrality Chick exhibits throughout the whole narrative. Whilst Dan's concerto is framed within Romantic notions

of classical music, which valorize its ability to reveal the "true" self of its creator, Chick shares the song with his audience, both within and outside the film, to an extent which negates any type of expression of interiority. At the end of the performance, he rises quickly, the lights go up immediately, and he flaps dismissively at his piano, as if to disown any connection with the song he has just played.

The essential banality of Chick's popular style as opposed to the revelatory nature of Dan's creative activity is made even more integral to the narrative by twinning Chick with Catherine's Aunt Willy (Ethel Barrymore). The wise old aunt cheerfully admits to not having thought for twenty years, and when Catherine tells her she intends to track down Dan she says "Well, I wouldn't go if I were you, but if I were you, you might wind up like me". As part of her niece's deception her aunt has to pose as an artist, but when she actually tries her hand at painting she gleefully affirms she has no flair for it at all. In the scene preceding Chick's performance, Aunt Willy is settling down for the evening with a cheap detective novel. She drops it by mistake, but instead of bothering to pick it up, she simply takes another book from the pile next to her. A few notes of comic 'whodunit' music plays on the non-diegetic soundtrack as the film dissolves to Chick at his piano, taking up the same melody. The inference is clear: Chick's song, deriving its comic effect from its self-consciously clichéd musical vocabulary, is just as inconsequential as the novels Aunt Willy flicks between at home. The pleasure of his performance is contained within an awareness of its unimportance.

This twinning of the two characters continues when they actually meet, both engaging each other in frivolous pastimes whilst Catherine sets about the serious business of encouraging Dan's muse. As the narrative moves to ever larger classical arenas, culminating in the epiphany of Dan's concerto, Chick's involvement diminishes. He is never seen playing outside the 'Chez Mamie' nightclub, feels, in Dan's words, "homesick for the slums", and even ceases notating Dan's compositions for him once his friend has regained his sight.

A Role of Non-Causal Importance

Frederick Garber talks about the tensions between musical genius and lesser musicians in relation to Young Man With a Horn (1950), a thinly veiled biopic of Bix Beiderbecke, featuring his real-life collaborator Hoagy Carmichael as narrator. He argues that the clichéd "rise and fall" narrative used to tell the hero's story indicates

> what we intuit about the extremes of potency, our attitude toward a creating that somehow, because so intense, cannot be as easily contained within the parameters of our discourses as the work of the other, lesser, musicians in the film.[51]

Garber includes Hoagy Carmichael as one of these "lesser" musicians. This observation is not entirely applicable to Night Song in that Dan's genius is not articulated as an overwhelming potency.

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51 Frederick Garber, 'Fabulating Jazz', p86

Whereas Rick's aggressive creativity in Young Man With a Horn has to be tamed through a humbling narrative which teaches him, in Carmichael's closing commentary, to be a "success as a human being first, and an artist second", Dan's music in fact reminds him of his responsibilities as a human being, his concerto leading him back to Catherine. Yet, Garber's identification of the comparative ease with which Carmichael is embedded within the fiction is significant. In Night Song Chick is represented through a discourse of popular music completely removed from the notions of intensity and creativity which Garber claims cause problems when placed within film narratives. He effaces his musical performance even when, as in his rendition of 'Who Killed 'Er', he is self-evidently "creating".

In the case of Hollywood cinema, there is an underlying assumption at work when critics complain that a musical performance has no connection with the film narrative in which it is set: the criticism presupposes that the narrative's primary desire is for its characters to *cause* a resolution of the dramas within it, and that the musical sequence plays no part in that task.[52] Yet, Chick's entire involvement in the drama to be resolved in Night Song (crudely, will Dan and Catherine ever establish a relationship not based on deception?) is both central and *non-causal.* As well as his 'administrative' role within the narrative, his self-effacing personality and musical delivery is fundamental to the

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52 This emphasis on human cause and effect is a fundamental orthodoxy of the narrative model offered by Bordwell, Staiger and Thompson in The Classical Hollywood Cinema: Film Style and Mode of Production to1960, London, Routledge, 1985

understanding of Dan's music as the product of genius. The question of whether his musical performance, the unassuming nature of which is wholly in keeping with his character, has anything to "do" with the narrative, is only as relevant as asking what Chick "does" in the rest of the film.

The Barroom Pianist's Collaborative Instincts

Hoagy Carmichael's character in Night Song knows everything, yet does nothing. This discrepancy between an awareness of narrative events and causal activity is also significant in his performance as a hotel pianist in To Have and Have Not (1944), which provided him with his first dramatic role. Set during World War II on the Nazi-occupied island of Martinique, the hotel bar, much like that in Casablanca, is a public space in which the opposing groups in the film fence warily, its ostensible position as a place of entertainment and relaxation barely concealing the tensions existing between its patrons. Its pianist Cricket (Hoagy Carmichael) is a constant witness to the intrigues which occur there, and in a narrative in which we learn almost nothing about the prehistories of the main characters, Cricket knows more than most.

Yet the one time he is actually asked to intervene in the film's plot, he shows a comic inability to take decisive action. Harry (Humphrey Bogart) asks him to make sure Slim (Lauren Bacall) gets on a plane out of Martinique, in an effort to ensure her safety. A cut to a midshot of Cricket at his piano shows him taking the piece of straw he habitually chews out of his mouth and saying assertively "I sure will Harry". During his musical performances, Cricket has removed the straw to indicate an increased engagement with his music. When he responds to Harry's request, he ceases playing for a second, to emphasise further the seriousness of his response. Yet the framing of Cricket by his piano and the repetition of a gesture

previously associated with his music mark this assurance as ironic. In the next scene in which he appears, we see him from Harry's point of view, still seated at his piano, with Slim standing with a group of musicians around him, singing a hymn-like chorus, with no intention of going anywhere. Cricket is unable to have any influence on events outside the orbit of his piano stool.

It is significant that Harry's irritation stems not only from finding Slim still there, but also from seeing her as part of a group. His desire for her to secure her own individual self-preservation is undercut by an image of huddled communality. Robin Wood has stated that Harry's eventual decision to help the French Resistance is not a recognition of the necessity for commitment to a good cause. Rather it represents the inevitable action of a character who views his responsibilities in resolutely individual terms, individuality here being defined as "a conscious being who lives from his own feeling centre of identity".[53] This expression of individual will, also to be found in Slim's character, is played against a backdrop of groups to which their distinctive ability to define their own needs and duties can be contrasted. The Resistance and Gestapo are the two most obvious, but Cricket's band also provides a collective unit against which Slim and Harry's specialness can be asserted.

Cricket's Mediated Entrance: 'Am I Blue'

Cricket's band are central to the space of the bar and Cricket

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53 Robin Wood, Howard Hawks, London, BFI, 1981, p27

is himself central to the band.[54] Yet, this centrality does not provide Cricket with a forceful physical presence within the mise-en-scène. His first appearance, singing 'Am I Blue', is mediated through a relay of looks involving Harry and Slim. The camera has dollied in towards Harry who is sitting on his own in the bar. Cricket alerts his attention when he strikes up the song's opening melody, and he looks up, the camera cutting to the band as Harry would see them from his table. Rather than moving closer to the musicians, the next cut diverts attention onto Slim, who is sitting just in front of them. After an exchange of looks between the two main characters the camera eventually returns to the band, following Slim's gaze as she turns to watch Cricket. Only then does the film cut to the closer shot of Cricket performing which might have been expected straight after Harry's initial gaze.

The looks of Slim and Harry already given prominence, Cricket's individual presence in the scene is further diminished as the performance goes on, the camera cutting to the drummer as he takes up his sticks and joins in, and then panning back to the main group as they all pick up the tune. It was this type of 'authentic' musical interaction which so appealed to Charles Emge in his Down Beat column:

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54 The specific siting of Cricket's band as central to the space of their bar is thrown into sharp relief by the representation of the musicians in the other bar Harry and Slim visit. They appear as blurs across the front of the frame as the camera tracks across with the main characters, no attempt being made to map out the relations between them.

These sequences have an unusual air of musical reality which unquestionably stems from the fact that Hoagy and most of the other musicians seen in the band, actually recorded the music which they appear to play. That's Jesse Price playing - not just pretending to play - drums in Hoagy's band and Dave Robinson at the string bass.[55]

It is also the shot which George M. Wilson claims

> is the film's chief image of the kind of spontaneous, good-natured cooperation, cooperation that produces a larger harmony, which is, in the end, endorsed by the film as an ideal of human activity.[56]

Yet this scene is not just a celebration of well-known musicians jamming 'spontaneously'. The performance is contained within the looks exchanged between Harry and Slim, looks which define their aggressive individuality against the band's easy willingness to collaborate. When Cricket asks Slim to "take over", typically relinquishing his place in the spotlight, she glances towards Harry as she sings "the sad and lonely one". His amused reaction is registered in medium close-up. Throughout the film, Cricket is

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[55] Charles Emge, 'On the Beat in Hollywood', Down Beat, Chicago, 15th November 1944, p11

[56] George M. Wilson, Narration in Light: Studies in Cinematic Point of View, London, The John Hopkins University Press, 1986, p214

never allowed an individual point of view during his musical performances, whilst Slim transforms her numbers into personal statements of her difference from the crowd.

One way the two figures are contrasted is through differences in voice, particularly noticeable when they duet during 'Am I Blue'. Hoagy Carmichael readily admitted that he "sang through [his] nasal tract",[57] vocalising with an unassuming lilt. Lauren Bacall, on the other hand, sings with a bluesy intonation, the depth of which has led to persistent rumours that her voice was dubbed by male singer Andy Williams.[58] Whether this is true or not, it is evident that no attempt has been made to replace Bacall's naturally earthy tones with a more conventionally 'feminine' voice, demonstrating that her singing is intended as a marker of her extraordinary difference.

Cricket's Lack of an Individuating Point of View: 'Hong Kong Blues'

Slim's mobility also contrasts with the insistent placement of Cricket at his piano stool (he does not even duck for cover during the shoot-out sequence). During her rendition of 'How Little We Know', the camera dollies backwards to accommodate her movement through the bar, and then follows her in medium close-up as she returns to the piano. The song's lyric admits to the impossibility of predicting the future of a relationship, no matter how eternally

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[57] WH Mooring, 'He Jingles the Keys to Success', Picturegoer, 18th January 1947, p12

[58] See Joseph McBride, Hawks on Hawks, London, University of California Press, 1982, p130

binding the intensity of it may appear to be at any one moment. Slim sings it as a typically cool reaction to her preceding declaration of love to Harry, and, as in 'Am I Blue', her directing of lines towards him provokes reaction shots registering his wry response.

Cricket, on the other hand, directs his musical performance to an undifferentiated audience from a securely fixed position in the mise-en-scène. 'Hong Kong Blues' provides To Have and Have Not with a sequence similar in status to 'Who Killed 'Er' in Night Song. It showcases a familiar Hoagy Carmichael composition (a hit in 1938), the performance of which was promised in publicity leading up to the release of the film.[59] None of the main characters are present for much of the song, and when Harry does appear on the scene, his dialogue is slotted into the instrumental break, the film returning to the band when the singing resumes. Yet, the sequence still does not provide the occasion for Cricket to assert a dominating individual presence.

The first shot zooms out from a close up of Cricket's hands on the piano to a full shot of the whole group cluttered around him, a combination of musicians and spectators. Typically, this shot contextualises Cricket's performance within a crowd. The song is a comical tale of a man desperately trying to escape to America from Hong Kong, and Cricket lends it a mock-dramatic air by addressing particular members of the audience individually (as if to force them into acknowledging the tragedy of the story). As he prepares for the

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[59] The song's appearance was promised in a report in Down Beat on 1st May, 1944, six months before the film was released.

first chorus, he is singing specifically to the woman sitting behind him (Fig 14.1). There is a cut to register the direction of his gaze, but it is not of the same type as the individuating reactions shots of Harry when Slim sings to him. Instead, the film moves from a sideview of Cricket to a fuller frontal shot (Fig 14.2), which incorporates the woman behind him on the left of the frame, but also the whole audience behind her and his fellow musicians on the right. At the very front left of the frame stands a woman, in the general direction of whom Cricket reorientates his gaze (Fig 14.3). The cut to indicate this is the mirror image of the previous shot (Fig 14.4). The woman to whom he had originally been singing now occupies the front left of the frame, whilst the spectators leaning on the piano face the camera in the background, Cricket in the centre of the image, back to camera. At no point does the film allow Cricket's gaze to be regarded as being trained on an individual.

The intervention of Harry into the scene, whilst choreographed so as not to distract from Cricket's singing, provides another dynamic with which to emphasise the communal, rather than individually expressive, nature of his performance. Harry is looking for his friend Eddie, who has been kidnapped by the Gestapo. His concern for his drunken friend is one of the ways in which Harry asserts his responsibilities in personal terms, his actions in the final scenes spurred by a desire to protect Eddie rather than to further the Resistance cause.[60] The embedding of this concern within Cricket's comic musical performance is not just an example

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60 See Robin Wood, Howard Hawks, London, BFI, 1981, p27

of the "anempathetic" potential of diegetic music, mentioned in my analysis of Charade's theme melody, to play on indifferently to the drama elsewhere in the scene. It also shows how Harry's adherence to his "own feeling centre of identity" bestows upon him an energetic movement and potential for individually conceived action. In contrast Cricket sits at the centre of a collective identity, his acts of creativity contained within the group around him. He may be able to provide the soundtrack for Slim and Harry as they leave the hotel, striking up a reprise of 'How Little We Know', but his inability to exist outside the bounds of the crowd means he is condemned not to go with them.

Conclusion

Sàm is asked to perform 'As Time Goes By' three times in Casablanca, always against his better judgement. He sings it for Elsa when she first walks into Rick's bar, for Rick as his boss slips into drunken reminiscences, and later for Elsa once more, "playing it again" with a resigned shrug. Not only central to the provision of emotional resonance within the film, Sam is pivotal to the plot, vital travel passes being hidden in his piano. Yet there is no question of Sam ever intervening in the narrative away from his instrument. When Rick prepares to sell up and leave, it is taken for granted that Sam is part of the package of the bar and will not be going with him.

This description of Sam's activities in Casablanca could also act as a summary of the restricted narrational authority granted to Hoagy Carmichael's characters in the films I have discussed. He too is obliged to play at the beck and call of others (in The Best Years of Our Lives and To Have and Have Not), a duty he performs without complaint. In all three films he holds a high level of knowledge in relation to the concerns upon which the narratives focus, whether displayed as an assured awareness of social norms (The Best Years of Our Lives), an appreciation of the deceptions being enacted by other characters (Night Song), or simply in the colloquial manner of "being in the know" (To Have and Have Not). Like Sam, this relative omniscience does not, however, bestow upon him the transforming energy with which he could help drive the narrative to a resolution.

These equivalences also suggest that we can talk of the

barroom pianist as a "type". Oscar Levant clearly fits into this mould, providing wry commentary and self-deprecating musical performances in melodramas such as Rhapsody In Blue (1945) and Humoresque (1946). In the latter film, jazz pianist Peg LaCentra also performs in a bar, providing a suitably mournful soundtrack to accompany the doomed encounters between a classical violinist (John Garfield) and an alcoholic socialite (Joan Crawford). Not limited only to Forties melodrama, a barroom pianist with narrative knowledge disproportionate to her time onscreen appears in Pillow Talk (1959). She cottons on to Rock Hudson's duplicitous attempts to seduce Doris Day, striking up a version of 'You Lied' to embarrass him in front of her.

In her discussion of the singing woman in *film noir* Adrienne L. McLean makes this generalization:

> While musical numbers are perhaps the most important signifying elements of the generic film musical, the opposite seems to pertain to similar performances in non-musical films ... When musical numbers are interjected into non-musical films, they tend to be dismissed as moments during which nothing important happens.[61]

If film narrative is to be defined only in terms of cause and effect,

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61 Adrienne L. McLean, "It's Only That I Do What I Love and Love What I Do': Film Noir and the Musical Woman', Cinema Journal, vol 33, Autumn 1993, pp3-16, p3

with everything not contributing to a causal resolution of its drama being marked simply as "spectacle", Hoagy Carmichael's musical performances could certainly be evaluated as moments in which nothing happens. Yet I have demonstrated how his characters in the three films under discussion assert their narrative placement within the "midst of things" even though they play no part in resolving the main dramas taking place around them. At the same time, his musical numbers demonstrate the potential for music to be narratively important even when the mise-en-scène does not serve to valorize the performer and his performance as being musically 'special'. In Singles, Alice in Chain's live performance is effaced without narrative justification. All three Hoagy Carmichael films, on the other hand, display a coherence between his unassuming musical displays and the type of character he is asked to play. In Night Song, Dan's dramatic journey requires him to leave his nightclub piano behind in order to express his individuality as a genius composer. Both central and passive, the barroom pianist must turn into something else if (s)he wants to become involved in the displays of individuating activity which typically motor the Hollywood film.

It's Frank's World ... And Hoagy Lives in It Too: Similarities in the Presentation of Their Musical Performances

The musical performances of Frank Sinatra in the films discussed thus far are marked by displays of virtuosity; those of Hoagy Carmichael, in contrast, display a considerable degree of self-effacement. This clearly has something to do with the type of performers both singers had proven themselves to be outside the particular films under consideration. The film version of Pal Joey eschews the even-handed moral pessimism of the original stage play in favour of an extended exhibition of Joey's manipulative charm. The casting of Sinatra in the role ensures that this transformation is enacted by a performer whose charismatically aggressive performing style had already become a matter of public record. Similarly, Cricket, the unassuming barroom pianist of To Have and Have Not, is essayed by a musician whose low-key profile does not threaten to turn the performance into a cameo (as would have been the case had Sinatra played the part).

This is not to suggest that certain types of music or particular performers are inalienably suited to specific narrative scenarios. However, in the examples I have discussed in detail so far, there has been an effort to construct a mise-en-scène around the performer that reamplifies aspects of his musical performance within the film (even if the dominant aspect is its 'ordinariness'). Thus, the fit between film character and musical performer in such instances can be viewed as containing three steps: firstly, Sinatra and Carmichael

are chosen for their roles because they are known as certain types of performer; secondly, they sing within the films in a style for which they are known; and thirdly, elements of what they are achieving musically in these performances are supported visually and sonically by the mise-en-scène of the film. It is in this final aspect that Sinatra and Carmichael's performances bear comparison, despite their differences in musical affect. Before considering musical appearances in narrative film that are not supported to such an extent, it is worth considering the means by which the performances of both singers are 'reamplified' within their narrative context.

Taking 'The Lady Is A Tramp' from Pal Joey and 'Am I Blue', the first song performed by Hoagy Carmichael in To Have and Have Not, as examples, a similarity can be noted in the assumptions underlying the spatial construction of each number. 'The Lady Is A Tramp' privileges Joey's looks within the sequence, as he rewrites the usual contract between performer and audience, forcing Vera to become the object of his gaze. His mobility around the frame is a key element to the breaking down of conventional demarcations of space that coaxes Vera into a performance of her own, as she is forced to respond to Joey's aggressive entreaties. The escalating dominance of his gaze and movement throughout the sequence is further enhanced by the increasingly imposing position Joey occupies within the frame, from initially sitting down at the piano to looming over Vera, arms outstretched as the performance begins to have the desired seductive effect.

'Am I Blue', in contrast, relays Cricket's performance through

the looks of the film's two leads. In place of mobility within the frame, Cricket's static position is emphasised, whilst Slim and Harry move around him. Furthermore, instead of asserting an imposing individual presence, Cricket is placed within a group, shots of him singing panning away to other members of the band.

These differences in fact demonstrate a shared belief in the methods by which on-screen space is to be constructed. Both sequences require the viewer to accept that the camera's gaze can be mapped on to the look of particular characters, that the details of diegetic space are revealed as they become relevant to the activities of on-screen performers, and that each shot is rendered so that a continuity of space and time can be maintained throughout the sequence.

This is to say no more than that the sequences make use of the conventional strategies of constructing diegetic space which characterise the popular model of Classical Hollywood Cinema. However, it is useful to take note of these broad similarities, because it makes clear that the differences in the two performances are not the result of them being placed within two different types of fictional world. Rather, it is the degree of licence given to each character to make present the territory of their world to the viewer that provides one determinant of how their performance is modulated: part of the emphatic nature of Joey's performance lies in the overwhelming influence his looks and movement have in the presentation of the sequence; Cricket's lack of involvement in the activities of looking and moving that reveal on-screen action to the viewer contributes to the characterisation of his performance as

unassuming.

The different degrees to which Joey and Cricket are given responsibility for providing a view of their own performances is also evidence of an attempt to reveal visually particular elements of the musical performance. As noted in my earlier analysis of 'Am I Blue', Hoagy Carmichael's singing and playing are both non-virtuosic, characterised instead by a conversational vocal tone and a willingness to allow his musicianship to yield to the needs of his group. Frank Sinatra's vocal phrasing during 'The Lady Is A Tramp', in contrast, is marked by its sure command of drama, changing tack in order to catch its audience off-guard. Thus the celebration of Joey's commanding physical performance is also a visual analogue to his commanding musical performance. Cricket's static positioning amongst a group provides a visual metaphor for a singing style that is perceived to lend itself to a spirit of communality.

Andrew Goodwin has used the term 'synaesthesia' to describe the attempts of music videos to provide visual analogues for musical sounds.[62] The chapter so far has concentrated on examples where this synaesthetic process is both attempted and achieved in narrative terms, an operation which takes place within the codes governing the construction of diegetic space that characterise the type of fictional world to which both Sinatra and Carmichael's performances belong.

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62 Andrew Goodwin, Dancing in the Distraction Factory: Music TV and Popular Culture, London, Routledge, 1991, p60-71

A Marginalized Performance in the Same Type of Fictional World: Louis Armstrong in High Society

Louis Armstrong's performance in High Society offers evidence of a musician in the same type of fictional world who is denied this type of musically expressive mise-en-scène. As in the film appearances of Frank Sinatra, Armstrong's performance here is heavily marked by references to his extratextual fame. In fact, he and his band are actually asked to play 'themselves' in the film and Bing Crosby's character, Dexter, devotes a whole song ('Now You Has Jazz') to explaining the special qualities of Armstrong's music to his high society friends. Armstrong's narrative function also displays similarities to that fulfilled by Hoagy Carmichael in the films discussed thus far. His knowledge of, and licence to comment upon, the film's action is accompanied by a marginal influence in effecting the course of that action. This disparity between narrative knowledge and activity is a defining characteristic of the role of barroom pianist. Yet neither Armstrong's 'knownness' nor his commentary role within the narrative are given the type of expressive support common to Sinatra and Carmichael's performances.

In High Society, Bing Crosby and Frank Sinatra celebrate their differences as popular singers with their duet of 'Well, Did You Evah!'. I have described how this celebration is compatible with other aims of the narrative, namely to satirise the stuffiness of the ball going on next to them, and to demonstrate the edge of competition that exists between their characters with regard to their courting of the same woman. The choreography of the sequence

is consistent with all these aims, providing them with moments of bonding against the high society ball (they march out to it and back again together), points of competitiveness (the challenge they set by 'throwing' lines at each other) and a visual and musical articulation of what makes them different as performers (Sinatra's aggressive mobility and pointed phrasing against Crosby's more sedantry pose and ornamental vocal flourishes).

The Crosby/Armstrong duet of 'Now You Has Jazz', a stage-bound number sung at Samantha's engagement party, is, lyrically and musically, the moment where Louis Armstrong is paid tribute to as a leading light of popular music. However, the sequence never seeks to construct a mise-en-scène that responds to particular elements of the music as in the case of 'Well Did You Evahl', and the course of the entire number is controlled by Crosby's promptings. It is part of the film's satirical view of the upper set that even by the mid-50s the music of Louis Armstrong has to be broken gently to them. Armstrong's final line in the opening title song is to ask incredulously "can you dig old Satchmo swinging in the beautiful high society?". During 'Now You Has Jazz', Crosby explains to his audience what the constituent elements of this unfamiliar music are, and as he introduces each member of the band in turn, there is a cut to the musician in question, performing a brief solo. When the time comes to introduce Armstrong, instead of naming him, Crosby sings "and listen to, ah, well you know who". This reference to Armstrong's real-life fame is of a different order to the moment in 'Well, Did You Evahl' where Sinatra complains about Crosby's 'crooning' and Crosby replies "you must be one of the newer fellas".

In the latter instance, the film involves this allusion to extratextual competition between the two performers with action that is also textually competitive. The line in 'Now You Has Jazz' contradicts the narrative context in which it is voiced, suggesting a recognition of the performer that would negate the need for the song to be played in the first place.

It may be argued that this line is another joke on the high society crowd, Crosby acknowledging the familiarity of Armstrong to the viewer, thereby making fun of the ignorance of the audience within the film, as well as indicating that he knows these introductions should not be necessary. The practice of introducing the band by turn, no matter how well known they are, is also a staple convention of certain types of live musical performance. However, it is not only in this number that Armstrong is made to rely on Crosby's patronage to be allowed any kind of musical voice. Apart from the opening title number, all of Armstrong's music is played at Crosby's behest. Although the title song does give Armstrong and his band an opportunity to exercise their skills independently, it is also the moment where their marginalization from the main sites of narrative action begins. We first hear Armstrong's voice over a sweeping aerial pan of the Newport coast, before the camera returns to earth and finds the singer sitting in the back of a bus with the rest of his band to the sides, on his way to visit his old friend Dexter. This introduction of Armstrong's voice in tandem with a panoramic view, together with the song's expositionary detail (it explains to the viewer where they are, who they are and the state of play regarding Samantha's relationship with Dexter), bestows upon

him the type of omniscient knowledge characteristic of the barroom pianist. However, unlike the roles of Hoagy Carmichael I have analysed, this omniscience excludes him from being at the centre of the dramatically charged spaces in which the action on which he has an omniscient view is played out. Instead he and his band are spectacularly marginalized, at first hovering above in the heavens, then trapped in the confines of their bus, and finally left to stand about in Dexter's parlour, commentating on the action from afar, and only brought into the view of other characters to perform according to Dexter's orchestration ('Now You Has Jazz' and during the wedding ceremony that closes the film).

This spatial marginalization sets limits to Armstrong's range of musical expression, even in the two numbers when his interventions are meant to provide effective sonic support for his friend Dexter. Dexter is sitting on the back patio when Samantha's younger sister asks him to make up a song for her on the spot. As he begins to comply, with 'Little One', there is a cut to Louis Armstrong inside the house, his band around him, responding to the call of Dexter's voice by raising his trumpet to his lips. After a cut back to Dexter, Armstrong's playing is heard on the soundtrack, providing melodic flourishes towards the end of each vocal line. However, after the first two verses, a non-diegetic, orchestral backing (rather than the rest of the band) creeps in and Armstrong's playing is abruptly silenced. The sound of his trumpet reappears on the soundtrack during the instrumental solo, together with the orchestral score and Dexter's whistling. As Dexter moves across the patio from right to left, singing one final verse, we are offered the

only glimpse in the sequence of the two diegetic musicians on-screen together. Armstrong is, however, pushed to the back of the frame, encased within a second frame of the patio door (Fig 18.1). Moreover, he is brought on screen at a moment when his musical contribution is minimal compared to what has been heard from him before (single notes on a downward scale, punctuating Dexter's vocals twice every line).

Improvisation and spontaneity are, as already mentioned, two of the qualities perceived to be particularly valuable in jazz. During 'Now You Has Jazz', Dexter promises to explain "precisely how, or approximately, jazz music is made". He sings "or approximately" as a sly aside to Armstrong, thereby vouchsafing the importance of surprising virtuosic embellishment to this type of music. Yet, in the earlier performance of 'Little One', Armstrong's capacity to be virtuosic is indicated (by the shot of him preparing to join in), without being allowed to be fully displayed. A similar slide from the promise of showcasing Armstrong's particular talent to focusing upon Crosby singing to an orchestral backing occurs with the rendition of 'Samantha'. Armstrong initiates the performance, a tracking shot showing him in profile as he moves across the parlour, his trumpet pursed to his lips and pointing towards Crosby's bedroom (Fig 19.1). As the music floats into his room, Crosby joins in singing and the orchestral backing kicks in. The ability of Armstrong to create sounds which can resonate through space is marked without being carried through. As in 'Now You Has Jazz', his performance is not allowed to get beyond the introductions.

Within the narrative of High Society, Armstrong's musical

performances are either spatially marginalized or presented via the agency of Bing Crosby's character. There is a disparity between the film's allusions to both his extratextual fame and the creativity upon which it rests, and the opportunities it gives him to demonstrate these qualities in its fictional world. This is how his performance differs in affect from those of Frank Sinatra discussed previously, displaying instead the kind of 'narrative neglect' which I identified in the use of 'grunge' music in Singles. Hoagy Carmichael's musical performances are also not rendered in the emphatic manner of Sinatra. However, this subduing of interest in the particular aspects of Carmichael's performance is justified within his films by their import lying elsewhere (in To Have and Have Not, he and his band act as contrasts to Slim and Harry's aggressive individuality). In Louis Armstrong's performance, there remains a visible and audible tension between the presence his music is said to have, and the presence it is shown to have.

A Different Type of Fictional World: Nick Cave in Wings of Desire

As a minimal point of comparison between the film appearances of Frank Sinatra and Hoagy Carmichael, I suggested that the spatial construction of their performances shared common assumptions. Despite the tensions identified in Armstrong's filmed performance, he is still subject to the same type of codes, namely that he is made present to the viewer via the looks or movements of other on-screen characters (in this case nearly always those of Dexter), or that the detailing of his performance highlights actions that will have a narrative consequence (raising his trumpet to his

lips indicates he is about to start playing), and that each shot relates to others so that a coherent diegetic space is mapped out (Armstrong can be considered to be spatially marginalized precisely because he is textually inscribed as such in relation to the spaces where the main action takes place). The differences in each sequence lie firstly in the access each character is shown to have in the fictional display of their own performance (Sinatra's has more control than Carmichael and Armstrong's), and secondly in the extent to which this display seeks to combine its narrative action with an articulation of specific elements of the music (Carmichael's unassuming performance is justified narratively in a way Armstrong's is not). To close this chapter, I wish to look at a musical performance whose perceived unique properties are reamplified very strongly by its spatial and sonic construction within the film, yet whose performer is not shown to be held chiefly responsible for this reamplification. It is intended as a contrast to the type of cinematic naturalism that has governed how diegetic space and sound are constructed in the examples provided thus far. It is, however, also instructive in its similarities with the above examples, as the performance is made to fit within its own particular type of fictional world.

Differences between Diegetic and Non-Diegetic Music in <u>Wings of Desire</u>

Wim Wenders' <u>Wings of Desire</u> (1987) features towards its conclusion Nick Cave and the Bad Seeds performing two tracks in a Berlin nightclub. Whilst the songs run their course, the angel Daniel (Bruno Ganz), who has gained his wish to fall to Earth, enters the

club and finally meets Marion (Solveig Dommartin), the woman with whom he has fallen in love.

There is a strong distinction made between the non-diegetic score and diegetic music throughout Wings of Desire. The non-diegetic score, consisting of strings, glacial synthesizer and choir, belongs to the world of the angels, whereas the various snatches of diegetic music remain earthbound, their instrumentation characterised by heavy brass, accordion, industrial drums, guitar and earthy vocals. The activity of the score immediately after the opening credits demonstrates the extent to which it is attuned to the movement of the angels. A shot of the sun (in black and white, as is almost every image until Daniel finally achieves his descent to Earth) is accompanied by a quietly droning string (Fig 15.1). The cut to an extreme close-up of Daniel's eye opening (Fig 15.2) is punctuated by the introduction of a more soaring violin, which continues over the next shot: an aerial pan registering Daniel's point of view as he looks over Berlin (Fig 15.3). Towards the end of this shot the original violin melody gives way to another, which begins in a deeper register, but then climbs the scale, whilst a choral effect creeps in behind it. The following cut to the first full view of Daniel, standing at the top of a statue, looking down on the world (Fig 15.4), is heralded by the flourish of a harp. In these four shots, then, the score orientates its effects around the progress towards our first sight of Daniel. Throughout, it remains committed to supporting the angels' point of view. Apart from Daniel (who is not scored non-diegetically after his fall to Earth) and his fellow angel Cassiel, the only two characters to be backed by non-diegetic music

are Peter Falk, who turns out in fact to be an angel, and the old storyteller, who like the angels, is limited in the film to the role of observer. The music's emphasis on sustained choral tones and resonating strings enables its shifts to occur unobtrusively rather than abruptly, and also ensures that it can fade easily when the action becomes earthbound.

The diegetic music in the film, in contrast, is contingent on its position in a fixed diegetic space or on its social function. Unattached, in other words, to the requirements of revealing character 'psychology' that characterises the non-diegetic score. The first snatch of diegetic music is heard when the film reaches its first city interior: an apartment block in which a woman stands listening to an unidentified song on her tape recorder (Fig 16.1). Apart from the brevity of the scene before it cuts to a neighbouring apartment, the song is in itself disjointed, constituted by: an erratically accented drum machine beat; a metallic bassline played on the offbeat; a wind instrument (or a sampled version of one) playing a florid melody; and finally a reedy vocal with a distorting echo effect. When the camera cuts to the next apartment (Fig 16.2), the music is heard more faintly, as if through the apartment wall, before rising to its original volume when the camera returns to the source of the music (Fig 16.3). As the camera cranes out from the woman, moving outside through the open window (with the singer at this point singing "It's one big lonely city"), the music fades again, only to be superseded by the rising on the soundtrack of another song when the camera lifts its gaze towards a facing apartment and traverses through its open window (Fig 16.4). Here a lonely boy's

inner monologue is accompanied by the diegetic sound (from his bedside radio) of clanging industrial drums and discordant acoustic guitar, the volume once again being subdued with the cut to his father being disturbed by the noise in an adjacent room.

These examples demonstrate the fundamental differences between the qualities attributed to the non-diegetic score and those bestowed upon diegetic music. Diegetic music is given a sense of 'weight': its textures change according to the distance of the camera from the music's diegetic source. In the circus scenes (Marion is a trapeze artist), the band stop and start abruptly as Marion refines her performance. The actual music chosen throughout the film displays a certain heaviness, whether it be the industrial beats heard in this early sequence, the clumsy fairground rhythms and tangled lines of deep brass that accompany the circus acts, or, not least, the songs of Nick Cave.

Diegetic music is, in short, demonstratively part of the weight of the world that Daniel craves to be able to experience, rather than merely to observe. Marion plays the album version of 'The Carny', the first song performed live by Nick Cave, earlier in the film inside her trailer. Unbeknownst to her (angels are invisible), Daniel is with her, and as the song's Wurlitzer rhythm is made more intense by the introduction of doomy piano notes, he appears to carry out a fantasy that his own steps may carry some earthly weight. Viewed from torso upwards, he stands still until the piano brings menace to the song, whereupon he moves towards the camera, which dollies back to accommodate his movement. His feet fall to coincide with the first two piano notes, before a cut to a slow pan in on Marion (as if from

Daniel's point of view), who is lying unawares on her bed. The effect of these two shots is to make the scene momentarily appear as if it were part of a clichéd horror movie: the killer moving towards his unwitting prey, twisted fairground rhythms accompanying his movement. Of course, Daniel is incapable of posing a threat to anyone, even if that were his intention, at this point, but his choreographing of his movements with the increased 'gravity' of the song demonstrates both his desire to feel his own presence, as well as the effectiveness of Nick Cave's song in suggesting weightiness.

Reamplifying the 'Weight' of Nick Cave's Performance

Characterised in this manner, the live performance by Nick Cave towards the end of the film should provide an appropriate setting for the moment where the now earthbound Daniel achieves the physical contact with Marion about which he could earlier only fantasize. Indeed, there is within the sequence evidence of the music's weight and of Daniel's new found ability to appreciate that weight. Cave's music is particularly marked by his visceral treatment of folk music forms, in the case of the two songs on show here those of the fairground ('The Carny') and the blues ('From Her To Eternity'). Each song adds texture to its musically simple rhythmic base with baroque instrumentation (the deeply resonant piano and menacing organ in 'The Carny'; the squall of distorted electric guitar attacking the remorselessly chugging guitar and insistent bass line beneath it in 'From Her To Eternity'). In addition, Cave's voice moves from the mock-stately in 'The Carny' to a scream in 'From Her To Eternity'. Both music and voice contain the variety of texture and uncertain dynamics of delivery that differentiate the diegetic music

from the non-diegetic score throughout the film.

The sequence also indicates how Daniel is able to appreciate this music as a human being now that he has lost his wings, hearing the performance from an auditory rather than psychological point of view. His entrance into the club is relayed by a tracking shot that follows his movement towards the bar area that adjoins the stage. At the front of the frame stand a crowd looking towards the band. The procedure of walking along the back of crowds marked his activity as an angel (most notably in the set-piece library sequence), at which points he was condemned to hear their inner thoughts. The tracking shot here registers Daniel's interest in the crowd, but then cuts to a shot of Nick Cave from his point of view: he, like the rest of the audience, is limited to (or in Daniel's view liberated by) focusing upon Cave's music as the chief sensory experience available to them in this location. The point of view shot continues as he walks into the bar and the volume of the music drops accordingly, before the same shot registers Daniel returning to the concert hall, the music once again rising on the soundtrack. The length of this shot, and the precision with which it matches Daniel's actual view (and ear) on events, emphasises his wonder at having an earthly point of view to articulate at all.

Achieving a Particular Distance From Cave's Performance

However, Wim Wenders has claimed that there is a certain irony in the choice of Nick Cave's song 'From Her To Eternity' to soundtrack the film's climactic sequence: "the film is really the

opposite" he has said, "It's 'From Eternity to Her'".[63] There is indeed textual evidence that the song acts as a counterpoint, rather than complement to the action that once and for all vouchsafes Daniel's place in the real world. The interest of this sequence in relation to those analysed previously in the chapter is to ask how the performance can be made to both show off the music's earthly weight (in the manner described above), whilst also acting as an ironic counterpoint to Daniel's final acquisition of that type of weight. How, in other words, does the sequence negotiate between reamplifying the music's perceived texturality in its mise-en-scène (just as assumptions about Sinatra's music are reamplified) and casting the music as a narrative element that throws the activities of the film's main characters into sharp relief (as in the performances of Hoagy Carmichael).

During 'The Carny' and 'From Her To Eternity', the procession of the film to closer views of Nick Cave on stage are relayed through the looks of Daniel (who stands at the back of the hall) and Marion (who is nearer the front). In the second song, both are shown reacting to Cave's performance as he moves towards the song's first chorus, and up to this point the interest for the main characters and the viewer is focused upon the unfolding of the song. The title track from his first album as part of the Bad Seeds, 'From Her To Eternity' details a man's obsession with the woman living in the apartment above. Lying awake through the night, he listens to her crying, and imagines catching her tears in his mouth. As the song progresses,

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63 Wings of Desire, Connoisseur Video, sleevenotes

his fantasies become ever more feverish until he comes to the conclusion that in order to retain this level of desire for her, he will have to kill her, because he knows "to possess her is, therefore, not to desire". As Simon Reynolds and Joy Press note in The Sex Revolts, "he fastens on murder as a means to make her permanently his, yet eternally out of reach".[64]

The repeated refrain of 'from her to eternity' indicates the singer's wish to escape the bonds of transient, earthly desires, a clear reversal of Daniel's longing for mortality. As the first word of the chorus is sung, the film begins to enact a distancing from its sentiments. Daniel, who had been watching with interest, turns away from the stage at exactly this point, and the film reprises the sequence's opening tracking shot as he walks out of the concert hall into the bar, leaving the escalating impreachments of Nick Cave behind him. Similarly, Marion makes her exit during the first line of the second chorus, a point of view shot showing her pushing her way out of the crowd. There is a synaesthetic element to the image here, in that the gliding dolly through the crowd towards the fluorescent white light above the exit corresponds to the drama of the way the chorus' first line itself both glides and builds towards a release. Cave stretches the phrasing of "her to" over ten notes instead of two (as is the case in the rest of the chorus), whilst the music subdues to a bass drum, before a squall of guitar reignites the song's fervour. The cut to Cave on stage in the next shot, throwing himself

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64 Simon Reynolds and Joy Press, The Sex Revolts, London, Serpent's Tail, p29

forward as he barks out the same line in a more urgent manner continues this quest to visualize on-screen action around the dynamics of the song. Yet during this attempt, the absenting of the film's chief representatives of the two elements to which the song refers (of womanhood and the eternal) is completed, their paths shown literally to follow the opposite trajectory to that yearned for in the song.

The psychotic fantasy of the song to escape the limits of earthly desire is expressed ironically in the final shot of the performance, as the film makes the shift to black and white that has always indicated the viewpoint of the eternal. Initially, however, there is no angel to be seen, the shot holding on the two guitarists as they crowd a microphone, chanting the refrain yet again (with Nick Cave audible off-screen) (Fig 17.1). Thereafter, the camera pans to the left, fixing on the angel Cassiel (Fig 17.2), but the trick of his exclusion from the frame provides the song with an image that suggests its fantasy has come true (and Cassiel's re-inclusion denotes that the song is precisely that, a fantasy). The focus on the song is undermined for a final time, as this shot cuts to Marion entering the bar, thereby muffling the sound and returning to colour (the 'real world') at just the second Nick Cave reaches his climactic decision that "that girl must go" (Fig 17.3). The singer's cries for the death of a woman are replaced by a vision of woman as life-giving, a characterisation confirmed when Marion equates her and Daniel's love to that of Adam and Eve.

The sequence reverses the moment of Daniel's earlier fantasy of feeling present to the world to the rhythm of 'The Carny' in

Marion's trailer. There, his benign desire to achieve human weight was briefly articulated as something menacing. In the final sequence, Cave's own menacing fantasy is undercut to become the soundtrack for Daniel's benign attainment of worldly weight. There is a sense, then, that Cave's performance is deconstructed by the film, a schism created between an appreciation of the music's earthiness, and a turning away from the sentiments of the lyrics. Narrative action takes place within the space of the song, whether that action be conceived as a rejection of its lyrical fantasy or affirmation of its sonic texturality. The songs Hoagy Carmichael performs in To Have and Have Not are not subject to this type of interrogation. Rather, a naturalistically rendered diegetic space is provided for him by the film, from which his musical activity provides examples of his comfortable placement within a group, as opposed to the capacity for individually conceived action displayed by Slim and Harry. These contrasts are only presented within the space of the song in the most direct manner: when Carmichael's unassuming vocal gives way to Lauren Bacall's extraordinary singing voice.

It does not follow that the 'fracturing' of Nick Cave's performance demonstrates that the means by which the film constructs its fictional world are in themselves fractured or deliberately incoherent. The interrogation of his performance is achieved by rendering diegetic space in a manner wholly commensurate to what has gone before (the characterisation of diegetic music as weighty; the different views signalled by transitions from colour to black and white). The fictional world of

Wings of Desire is as coherent within its own terms of reference as the more 'realistically' constructed world of To Have and Have Not.

The intention of this chapter has been to suggest that a consideration of films as individual fictional worlds does not preclude attention to the assumptions they contain about the familiar musicians and musical sounds that populate them. When a known musical performer appears in a narrative film, their 'knownness' is inevitably a factor that exerts an influence on their performances. However, when assessing what effects this notoriety in the 'outside world' may harbour, it is important to recognise that the film in which the performances are contained is crucially, albeit not exclusively, also a world of its own.

Chapter Three

"You Can Tell By The Way I Use My Walk"
Pop Music And The Moving Body

The Process of Musical Attachment

The first chapter of this thesis identified the dual process through which the sounds of popular music are able to function as affective film music. With reference to the theme melody from Charade, I noted how its 'unravelling' of itself as different types of pop sound throughout the film determines its narrative affect, creating a sonic heirarchy in which the sung version reveals itself to be the most appropriate with which to soundtrack the film's most obviously romantic moment. In relation to Lou Reed's 'Perfect Day' and Portishead's 'Glory Box', I concentrated on how the distinct unravelling of each song in different sequences makes various arguments for the music's expressive qualities. The twin action of pop in narrative film, if it is to fulfill an affective role, can be summarized thus: the music refers itself to on-screen action only by making reference, through its sonic profile and combination with other narrative elements, to an idea of what it, as a particular song, can be taken to mean. As a counter example, I argued that Singles wards off any suggestion that its pop music be given an affective role in relation to its narrative dilemmas, despite its insistence, through extratextual references and the comments of individual characters, that 'grunge' does possess such an affective potential.

In Chapter Two, I transferred my attention to on-screen musical performances, rather than non-diegetic ones. However, my focus remained on this quality of 'referral': I discussed how the way in which Frank Sinatra and Hoagy Carmichael's performances refer to their on-screen characters simultaneously makes reference to their renown as a certain type of pop musician. As in Chapter One, I

also described an example where this dual process was not fully achieved within a film as a whole: just as the affective importance of 'grunge' is suggested at certain points in Singles without being enacted when the music is heard, so is Louis Armstrong's extratextual fame as a musician acknowledged in High Society without being elaborated in filmic performance (unlike the licence given to Bing Crosby and Frank Sinatra to distinguish, within the playing of their characters, their idiosyncracies as musical stars in the same film).

Despite the similarities between my descriptions of how non-diegetic music relates to narrative action in Chapter One and how musical performers relate to their characters in Chapter Two, there remains a distinction between the two types of musical display, a difference I have hitherto only noted in passing: in order for a song not emanating from a particular on-screen character to become involved in characterisation, an effort of attachment must be made.

It may appear self-evident that no such effort need be registered during the presentation of musical sequences involving on-screen performers. The ease with which the viewer accepts that the singing voice or musical instrument heard on the soundtrack belongs to the musician performing on-screen (even when actually dubbed) is made apparent by the comic potential in thwarting this expectation: in the Marx Brothers' Monkey Business (1931), the perenially silent Harpo suddenly breaks into a note-perfect imitation of Maurice Chevalier, as he tries to get past a security check courtesy of the star's mislaid passport. The ruse fails, however, when the gramophone that had provided him with

Chevalier's voice falls from his coat.

Yet, the previous chapter has also offered a number of examples where the 'live' performances of on-screen characters have been made to compete for attention with other narrative elements: there is no guarantee that the frame will be 'given up' to the details of the performance even if the music is attached 'naturally' to an on-screen performer.

The one case in narrative cinema where it can be reasonably expected that the focus will always remain on the musical performance is in the 'story' number of the Hollywood musical. In this linking chapter, I will move from Gene Kelly's song and dance to the title song of Singin' in the Rain (1952), a number which celebrates the potential of music to dominate the frame, to sequences soundtracked by songs not emanating from an on-screen character, which are nevertheless, though only incompletely, attached to a particular character's movement. Through these analyses, I begin to broach the question which embraces the detailed accounts of Sleepless in Seattle (1993), Pump Up the Volume (1990) and Baby, It's You (1982) that comprise my final chapter: how does the quality of 'distance' inherent in the appearance of pop songs on the soundtrack make itself felt as that music is made to carry out the task most readily attributed to the composed score: namely, to "speak for" the film's characters.

Spreading Music Throughout the Frame: Gene Kelly in Singin' in the Rain

Gene Kelly's carefree dance to 'Singin' in the Rain' is interrupted by the arrival of an unimpressed policeman. Martin Sutton interprets

this moment as the point at which narrative is reimposed after the spectacle of the musical number:

> Kelly is here *taken over* by the verisimilitude of the plot as the forces of 'reason' (the policeman) and personal freedom (the number) clash.[1]

The cut to a shot of Kelly, standing still, on the left of the image with the policeman, back turned, looming large on the right (Fig 1.3) supports Sutton's reading, jarring as it does against the type of framing predominant in the rest of the sequence: that is, a movement of camera that strives to keep Kelly's singing and dancing at the centre of a deeply focused image.

This tendency is demonstrated by the framing and reframing that occurs within the first shot of the number, which begins as the orchestral score insinuates the song's famous opening melody, and ends just before Kelly sings the first line. A raised camera looks down on Kelly as he turns away from Debbie Reynold's front door, lit under her porchlight in a frame where the pitter-patter of the rain on top of the waiting taxi at the front right of the image is as clearly focused as Kelly at the back. The colours at the back and front of the frame are also well coordinated, yellow light shining on Kelly's umbrella when he puts it up, whilst a street lantern and the

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1 Martin Sutton, 'Patterns of Meaning in the Musical', in Rick Altman (ed), Genre: The Musical - A Reader, London, Routledge, 1981, pp190-197, p192

light from the front room window similarly illuminate the black hood of the taxi.

As Kelly walks down a few steps, the camera sinks slightly so that his figure is now completely centred, in terms of depth (he is midway between the door at the back of the image and the taxi at the front) as well as in relation to the four sides of the frame (Fig 1.1). Kelly waves away the taxi and begins his stroll down the street, the camera dollying back at his pace, midway between a sideshot and backtrack, again positioning Kelly centrally. The angle at which this tracking shot is conducted also allows Kelly to be positioned in the middle of smaller frames within the whole image. Pausing to test the heaviness of the rain, he takes down his umbrella with a shrug. The score rises to a crescendo, signalling the end of the musical intro, whilst the camera sweeps in on Kelly from its position at 45° to him. Now viewed from waist up, he is framed between a wooden window edging on his right and a concrete pillar to his left. Furthermore, his head is haloed by the circular pattern on the door behind him, orange-hued from another street light, making visible his earlier suggestion that from where he stands "the sun is shining all over the place" (Fig 1.2).

Of course, a side tracking shot that proceeded completely parallel to his movement would also have enabled this type of framing, but at the cost of viewing him in profile and thus obscuring the facial expressions, the swaggering walk and happy-go-lucky shrug that make up his dance. Similarly, a full-on backtracking shot would have captured the dance, without being able to make use of the frames provided by the buildings he walks beside. The choice of

this particular angle for the first shot of the sequence provides an example of the persistence with which the mise-en-scène throughout supplies frames to encase Kelly's moving body.

When Kelly begins singing and embarks once again on his walk, there is a cut to reestablish his whole body within the frame, once again at its centre. The sequence continues in this manner, the camera moving backwards at his pace, or during his extended tap routine tracking from side to side, in order to keep him central, zooming in as the song enters a new phase or a line comes to its end[2], cutting back immediately to a longer shot that repositions Kelly's whole body at the centre of the frame, and conspiring to circumscribe his movement within smaller frames.[3]

The exchange of looks between the policeman and Kelly (Fig 1.3) is chronicled in a shot that disrupts the construction of a mise-en-scène that retains Kelly at its centre. Yet Kelly's dance does not completely stop after the officer's intervention. Before the image dissolves into the next sequence (set in the studio boss' office the

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[2] Coming to a rest at the end of Kelly singing "the sun's in my heart and I'm ready for love" and "come on with the rain, I've a smile on my face"; at the conclusion of the first, partly sung section of his tap dance in front of the drugstore shop window; and as he lets the water from a drainpipe run over his face before abandoning the pavement altogether, the score and his dance reaching a crescendo.

[3] Apart from the end of the first shot, Kelly is framed by the door behind him as he swings around a lamp-post, and the entrance gates to the 'Mount Hollywood Art School' as he sploshes in a puddle in a street. Of course there is also the larger frame of the shop window, in front of which he performs his tap dance.

following morning), his movement within the frame has become as central as in the preceding shots of the number. After apologetically singing "I'm dancin' and singin' in the rain", he bundles away, nervously looking back and waving to the policeman. The camera cranes back and up to accommodate his departure, and after handing his umbrella to a bemused passer-by, Kelly reassumes the confidence of his earlier performance, strolling off into the distance with a jaunty swagger. Just before the dissolve, his figure is clearly visible at the back left of the fully focused frame, to the right of a street lamp (Fig 1.4). The policeman, meanwhile, without any movement on his part, has become a 'rhyming' figure at the front right of the frame, also standing to the right of a street lamp with back turned (but because of the pulling away of the camera, no longer blocking the frame threateningly). In this manner he also doubles with the taxi driver in the first shot of the sequence, both figures who should lead to the end of Kelly's dance (he should really be taking the taxi waiting for him as it is raining; he really should not be fooling about in front of the policeman), but who unwittingly become assimilated within a 'musical' image whose creative source is Kelly's moving body: the light from a front room window shines on the taxi hood like that from the porch light onto Kelly's newly opened umbrella; the policeman becomes a magnified version of Kelly beneath the street lamp. In the last shot, the apparent reimposition of the "forces of reason" signalled by the appearance of the policeman is stretched back into an image that suggests the dance could continue indefinitely (fading out in a dissolve rather than ending with a cut).

Non-Diegetic Music and Spectacle

The sequence from Singin' in the Rain demonstrates a fundamental tenet of representing dance in the Hollywood musical. It places the dancer at the centre of an image that responds to his or her movement, so that, as Gilles Deleuze notes:

> What counts is the way in which the dancer's individual genius, his subjectivity, moves from a personal motivity to a supra-personal movement of world that the dance will outline.[4]

In this sequence, orchestral score, camera positioning, lighting and depth of focus all combine to create a persuasive environment in which Kelly can 'just' sing and dance in the rain. As such, the issue is not how the music "speaks for" Kelly, as might be the case in relation to non-singing and dancing moments accompanied by a non-diegetic score. Rather, 'Singin' in the Rain' is performed to offer the spectacle of the number "speaking for itself", the whole frame subject to musical movement from first note to last.

As I noted in the previous chapter, there has been a tendency to categorise any musical intervention on film as a moment of "spectacle". I have resisted using this term, even in relation to the only other 'story' number ('Well Did You Evah!' in High Society) I discuss in this thesis. The complete immersion in the detail of

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[4] Gilles Deleuze, Cinema 2: The Time-Image, London, The Athlone Press, 1989, p61

Kelly's musical performance and clustering of other on-screen sights around it, however, does give the term some descriptive value in this case.

Claudia Gorbman gives a more wide-ranging and useful definition of "spectacle" in relation to the work of the composed film score, which, she argues, operates according to different codes depending on the type of narrative action it accompanies:

> Intimate "identification" music (e.g. for the *Now, Voyager* dialogue) and epic "spectacle" music have different codes and functions. The former works to draw the spectator in, and not to be heard; while the spectator is more apt to notice the latter kind, which punctuates a pause in narrative movement in order to externalize, make a commentary on it, and bond the spectator not to the feelings of the characters but to his/her fellow spectators.[5]

Gorbman chooses the grand orchestral theme that accompanies spaceships racing through the galaxy in Star Wars (1977) as an example of the latter type of sequence, but it is equally possible to find evidence of music used like this in scenes involving the simple onscreen movement of human figures. The image of a film's hero (or, more regularly, group of heroes) striding towards the camera in long shot whilst orchestral music swells up on the soundtrack is a familiar trope of the Hollywood blockbuster. The sweeping score that accompanies shots of Maverick (Tom Cruise) walking across the

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5 Claudia Gorbman, Unheard Melodies: Narrative Film Music, London, BFI Publishing, 1987, p68

tarmac with his fellow co-pilots in Top Gun (1986), for instance, does not necessarily attempt to map out the feelings of the characters pictured within the frame. Instead, it more often offers just the pause in narrative movement Gorbman describes, the onscreen figures growing in stature due to the epic scale of their presentation, rather than music or visual framing attempting to articulate their specific emotions at that moment.

In these cases, the composed score works to the opposite affect of the song in the 'Singin' in the Rain' sequence. Whereas music in the latter emanates outward from the "personal motivity" of the singer/dancer, in Top Gun the score 'floods' onto the diegetic characters, imbuing the entire image with a grandeur which does not rely on any specific movement from them within the frame. Indeed the subsequent 'ennobling' effect upon the characters in such moments rests on a lack of 'extraordinary' action within the frame: the charisma of Maverick and his cohorts is proven by the 'need' to provide them with such weighty orchestral backing, even when they are 'only' walking.

Pop Music and 'Possession'

The non-diegetic pop song is a familiar element in sequences like these, where "narrative movement" is made secondary to the display of a physical movement that appears to exist for its own sake, rather than to propel the story of the film forward. In such instances, like the composed score, the song is projected onto the characters from the 'outside'. However, there is a significant difference: there is no suggestion that the pilots in Top Gun are aware of the music that bestows gravitas upon their movement; in

contrast, it is common for a sequence in which a character walks down the street or into a bar whilst a pop song plays on the soundtrack, to involve the suggestion that the music is also playing in the protagonist's head.

Pop music, as Simon Frith has noted, is a highly 'possessable' cultural form:

> Popular music is something possessed .... in 'possessing' music, we make it part of our own identity and build it into a sense of ourselves .... the intensity of this relationship between taste and self-definition seems peculiar to popular music - it is 'possessable' in ways that other cultural forms (except, perhaps, sports teams) are not.[6]

The conscious mapping out of identity through an affiliation with a particular song, musical style or artist has played an integral part in people's everyday use of pop music and in accounts of that use, whether it be rock'n'roll's role in the cultural production of the teenager or subcultural theory's emphasis on music's potential to be used as a tool of resistance against hegemonic forces. Cinema represents and reflects upon this process of forging affective alliances when it includes pop music in its narratives, as will be evidenced in particular by my accounts of Pump Up the Volume and

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6 Simon Frith, 'Towards an aesthetic of popular music', in Richard Leppert and Susan McClary (eds), Music and Society: The Politics of Composition, Performance and Reception, Cambridge, Cambridge University Press, 1987, pp133-151, p143-144

Baby, It's You. The examples that follow demonstrate how the pop song is routinely 'possessed' by the character for whom it provides a soundtrack. Unlike the song in the musical, however, the music does not so obviously emanate from the performer who claims it as their own. Focusing upon scenes of characters 'just' walking into bars or down city streets to a pop song, I want to ask to what extent diegetic space can be 'musicalized' around the body when that body is not self-evidently positioned as the central source of the music. How can a song become 'possessed' by a particular character within the film frame?

Possession without Imposition: Midnight Cowboy

Nilsson's country-tinged ballad 'Everybody's Talkin'' accompanies the hustler Joe Buck (Jon Voight) at various points in Midnight Cowboy (1969). The sequence in which he walks around New York for the first time, apparently on the look out for rich women to pick up, offers a counter example to both the 'Singin' in the Rain' number and the music/image relationship evident in the shot from Top Gun. Here the song's narrative placement in Joe's head (if not issuing directly from his mouth), does not result in Joe imposing his 'possession' of it elsewhere in the frame.

There are no rhythmic matches between song and image in the sequence. Edits occur in the middle of lines or cut across melodic phrases, whilst Joe's movement does not correlate to the pace of the music. His positioning in the frame also lacks the self-assured centrality within a well-ordered image bestowed upon Gene Kelly's dance. In the first shot of the sequence, the camera zooms up from street level to Joe looking out from the window of his high-rise

apartment. The speed of the zoom is so quick that it blurs his body unrecognisably, and then halts suddenly, still a distance away from its intended target. This violent camera movement is the cue for the song to begin, but the arpeggiated guitar intro is disrupted by the sound of a car horn beeping. Later, shots yank from shop windows onto Joe passing by fleetingly (a pan from someone opening a safe; a zoom from a jewel in a display case), as if desperately trying to maintain an interest in charting his progress through the streets, even though there are so many distractions to lure that attention away.

The lyrics to 'Everybody's Talkin" are narrated by a character who is lost in reverie:

> Everybody's talkin' at me
> I don't hear a word they're saying
> Only the echoes of my mind

As Joe walks through New York, dressed in his cowboy outfit, he is clearly locked into his own thoughts, cutting an incongruous figure as he registers the sights and sounds of a new environment. Nilsson's folky singing and acoustic guitar playing provide a suitable soundtrack for his wandering, jarring, like Joe's body, against the urban setting. Yet, the mise-en-scène around Joe does not work to articulate the separateness of his dreaming, given voice in the song, and the day-to-day activity of a city oblivious to his presence. If it had done so it would have maintained the division between his inner

world and that outside him, thus articulating throughout the frame the song's description of a withdrawal into the mind as a type of escape from the real world.

Instead, the sequence shows Joe attempting and failing to impose himself on the 'real world'. It makes an issue of, rather than wards off, the city's obliviousness to his presence. Shots marked as being from Joe's point of view do not just receive indifference from the women under his gaze. They also lead to a relay of shots that efface the presence of his look entirely. The second shot of the sequence films Joe from a distance, in the middle of a crowd, marked out by his distinctive hat, walking towards the camera (Fig 2.1). A closer shot singles him out further, chewing gum, swaggering his shoulders, and looking about. A glance to his right (Fig 2.2) is followed by a cut to a woman shot ostensibly from his point of view (Fig 2.3): she is walking in the same direction (from right to left) as Joe, and the sidetrack that traces her movement could be seen as a representation of Joe's gaze following her. However the tracking shot is considerably quicker than Joe's walking. Furthermore, this image is rapidly succeeded by a sidetracking shot of another woman walking in the opposite direction, from left to right (Fig 2.4), and then by a slower track from right to left that depicts a woman turning away from the camera and heading towards a shop window at the back of the frame (Fig 2.5). Joe's initial look becomes disorientated in shots that display a tangle of movement from right to left, left to right, right to left again, and then front to back.

A return to a sidetracking shot of Joe, now walking from left

to right, on the left hand side of the road, is followed by a similarly paced tracking shot in the same direction of a group of women greeting each other. However, it is shot from the opposite side of the street, cars cutting across in the front of the frame, making it impossible to consider as a literal point of view shot.

Point of view shots are always only representations and approximations of what a character is meant to be gazing upon. Yet in this sequence, Joe's looks are deliberately and sustainedly mismatched. At one point he comes to a stop and looks ahead, as if someone has caught his eye. The next shot follows behind a woman with a handbag draped over her shoulder, before cutting to a very brief head and shoulders' backtracking shot of Joe striding after her. The return to the camera trailing behind the woman reinforces the impression that the image represents Joe's pursuit of her. However, the next shot cuts away from the chase completely and consists merely of a bus blurring quickly past the camera in extreme close-up. When we return to Joe, he is now at the shoulder of a different woman altogether. It is not just the case that Joe fails to catch up with any of the women he pursues. His gaze is robbed of any authority, so that we can not even be sure if the chase is taking place at all.

The effect of this sequence is to overwhelm the song and Joe's attachment to its sentiments with a mise-en-scène that refuses to construct an authoritative position from which Joe's subjective envisaging of New York could be given expression. Whereas Gene Kelly's dancing disregards the conventional demarcations of the street, with road and pavement, puddle and dry tarmac, lamp-post

and shop window all becoming elements to be harnessed by his movement, in Midnight Cowboy the streets themselves and the people they carry are seen to disregard Joe's efforts to look and chase. The appreciation of the song as being located in Joe's head relies on the observation that its specific musical elements remain as unrepresented within the mise-en-scène as the point of view of the character to whom its sentiments are attached.

Channeling Music Onto the Body: Mean Streets

The Singin' in the Rain and Midnight Cowboy sequences represent two extremes of the extent to which a song is allowed to register itself within the mise-en-scène of a narrative film. Yet, albeit for completely different reasons, the two scenes share a common quality: neither character offers a sense of *forging* through space within the frame. In Singin' In the Rain, Kelly's dance is so dominant that the accommodations of framing which allow him free rein to go where he wishes appear unforced and 'natural'. Joe's wandering in Midnight Cowboy, on the other hand, is characterised by a complete inability to impose himself on the space around him. Yet, it is often the case that the attachment of a pop song to the body of a particular character involves the creation of 'channels' in which that character moves, channels that differentiate their movement from other figures on the screen, suggesting that they are more attuned to the music playing on the soundtrack.

In Mean Streets (1973), this struggle to possess music by forging through space is demonstrated when Charlie (Harvey Keitel) walks into the bar to the strains of the Rolling Stones' 'Tell Me You're Coming Back to Me'. The song is ostensibly diegetic, the

jukebox soundtrack for two female dancers on stage. However, it is channeled onto the body of Charlie in a number of ways. The song begins at the end of a slow-motion pan across customers at the bar (Fig 3.1), which has been accompanied by the continuation of Charlie's confessional voiceover from the previous scene in church. The opening guitar chords ring out immediately after the voiceover and before the diegetic sounds of the bar flood onto the soundtrack, thus proposing the song as a continuation of Charlie's inner monologue. As Mick Jagger begins singing there is a cut to a mirror with a naked woman painted on it, which blurs as the camera zooms into it, allowing the perfectly focused belly of one of the dancers (Fig 3.2) and the hips of another, and then the others' gyrating hips, to command attention as they cut in at the front of the frame.

This shot, accompanied by hollers from the crowd, details the conditions under which the song is being received in the bar. Charlie's special attachment to the song lies in the effort to divert attention away from its 'real' performance in the bar and transform it into a soundtrack for his own attempts to make his movement tell within that space. Like the musical performers discussed in Chapter Two, the 'authority' Charlie gains in his 'ownership' of the song is a result of the degree of licence his character is given in the orchestration of the music's fictional display.

The shot of the mirror and dancers coincides exactly with the first line of the song, "I want you back again". The next shot covers Charlie's entrance (Fig 3.3) and starts with the following line, "I want your love again", a melodic repetition of the first. These first three shots take up different segments of the song (the intro, first

line and second line) to establish the manner in which the sequence exploits the song's ambiguous status as both diegetic (playing on the jukebox) and non-diegetic (playing in Charlie's head) at the same time. The first shot of the bar presents the 'real' diegetic space, but overlays it with elements that suggest it is also a diegesis that represents Charlie's subjective 'inner space': his voiceover; a slow-motion pan bathed in red neon light that indicates it is to some measure the bar as Charlie envisages it; and a non-naturalistic subduing of ambient sound. The second shot places the song entirely within its real diegetic surroundings, whilst the third enacts the subjectivising process suggested in the first shot, but now with Charlie embodied in movement rather than disembodied through the voiceover and point of view shot.

In this third shot, the camera pans from left to right to essay Charlie's entrance into the bar at the back of the frame. Whilst the chatter of the bar's clientele continues at normal speed, Charlie's movement is charted in slow-motion, so that he appears to glide into the frame. This movement is more in keeping with the slow-burn melodrama of the first two lines of the track (sung in ballad style by Jagger) than the undulating belly and thrusting hips of the previous shot. This begins the process of differentation of his movement from the rest of the bar's patrons, a difference registered even more strongly in the next but one shot.

Before this, however, there is a brief cut to the black dancer onstage, the camera panning quickly from her belly onto her face. Both shots of the dancers thus far have been characterised by disorientating shifts of camera, so that the impressiveness of

Charlie's unhurried swagger is contrasted favourably to other shots as well as within the same frame. This difference of pacing is registered most strongly later on, when a quickly edited montage of various parts of the black dancer's body is followed by a slow zoom onto Charlie's face.

The following shot continues to trace Charlie's walk within the bar, tracking behind him as he sashays towards the stage, clicking his fingers and swaying his shoulders. Charlie's penetration of space is made more emphatic by having the camera 'pushing' through in his wake, rather than capturing him from the side or from a static position. His movement is also more rhythmically attuned to the song than that of the only other patron of the bar taking an interest in the music: a woman sitting to the right of the stage who appears to be moving her body to another song altogether. His possession of the diegetic music is evidenced by the lack of that possession by others around him.

Charlie's procession through the bar ends with him getting on stage with the black dancer, and for a moment his physical grace, created as much by camera placement and film speed as his own movement, appears to have found a 'realistic' setting in which it can turn into a full-blown dance (Fig 3.4). It also provides, in the form of the black dancer, a body who moves with a similar amount of poise. Yet the possibility of providing a conventional stage for his performance or for acknowledging that his grace is shared by someone else, is dispatched in the following shot. For the first time in the sequence, the edit occurs in the middle of a melodic phrase, cutting abruptly to a finger poking in from the right side of

the frame, a match lit below it (Fig 3.5). The subsequent assertion of an onlooker ("hey Charlie, you're crazy") makes it clear who the finger belongs to, Charlie's 'magical' descent from the stage to the table occurring without any disruption of the 'diegetic' song.

Charlie retains his possession of the song through this shifting of space, and this is followed by another spatial jump which also reasserts his difference in relation to the black dancer. He is seated at another table when the camera zooms onto his face (Fig 3.6) after the montage of parts of the black dancer's body. Charlie's voiceover, which accompanies the montage and concludes at the end of the zoom, admits "she is really good looking" whilst adding disappointedly "but she's black, you can see that real plain right?". The shift to another table, again without a jump in the song, the cutting up of the dancer's body under his gaze, and the assertion of her racial difference through the voiceover all combine to consolidate the song as the soundtrack for Charlie's perception of and movement within the space of the bar.

Yet the diegetic shifts within this sequence are not expansive in the manner common to the dance in the Hollywood musical. In fact, Charlie's activity becomes more contracted with every 'magical' leap in space. These jumps take him from dancing (onto the stage), to sitting and talking ('punishing' himself with the lighter), to looking and thinking (cutting up the body of the black dancer), pacifying his movement to a standstill. Ian Penman has described the characters in Mean Streets as being "pinned into their

plush red maze"[7] and Charlie's movement leads him further into his rather than offering escape from it.

Musical Possession as Spectacle: Saturday Night Fever

In the Mean Streets' sequence, the attachment to the song is expressed as a struggle between a naturalistic diegetic space and a subjective 'inner space', Charlie's efforts to dominate the sonic and spatial dimensions of the bar eventually grinding to a halt (after the voiceover, Charlie takes part in a conversation, the music continuing 'realistically' in the background). The song is shown both getting into Charlie's head, as the private soundtrack for his perception of events, and working upon his body, allowing him the opportunity for his very public swaggering strut into the bar. As such, the film exploits pop music's propensity to be experienced both subjectively and socially: the tendency for individuals to take a song "under their possession" (making it, as Simon Frith notes, a part of their identity), whilst also indicating publically how they are themselves 'possessed' by the music (in activities such as dancing). The final sequence analysis of this chapter, the opening credits of Saturday Night Fever (1977), also valorizes pop's potential to be simultaneously possessed and to possess. However, in this case, the rhythmic attachment of the song to a certain character's movement, and the representation of that attachment throughout the frame, also robs the movement of specific direction.

The Bee Gees' disco classic 'Stayin' Alive' plays non-

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7 Ian Penman, 'Jukebox and Johnny Boy', Sight and Sound, volume 3, NS issue 4, April 1993, pp10-12, p10

diegetically over a title sequence in which the film's hero Tony (John Travolta) struts down the streets of Brooklyn, pausing to chat up women, grab a bite of pizza, and pop into a clothes' shop, the song fading out when he reaches the DIY store where he works. All the shots of Tony 'just' walking are cut to the beat of the song: two bars of 'Stayin' Alive's well-known opening riff accompany Tony's entrance, registered by a close up of his shoe as he raises it to compare it to one in a shop window. At the end of the shot, he resumes his walk, the gliding motion of his foot coinciding with an upturn in the melody of the song which leads to the introduction of the swooping strings that rise at the beginning of the next image. This melodic escalation and addition of strings suggests an increase in musical intensity, and this is registered in the mise-en-scène by having the camera pushed back by Tony's pounding gait. Like the tracking shot that follows Charlie into the bar in Mean Streets, this retreating of camera establishes Tony's irresistible ability to forge through space, to define his own channel of movement. The alignment of this power with the rhythm of the song is intensified by having each footfall stamp onto the pavement in time with the accented snare drums. This shot appears twice more, on both occasions at the beginning of the section that signals an ascent to the song's chorus ("and now it's all right, it's OK"), the driving back of the camera equated to the doubling of the song's efforts as it drives towards its refrain.

As the singing of the first verse begins, there is a cut to a backtracking shot that pans up from Tony's feet to his upper torso, his shoulders swaying in time to the music. Like the 'Singin' in the

Rain' sequence, the image places Tony at its centre, the railway bridge to his right and the buildings to his left meeting at a point behind his head and stretching out perspectivally to the opposite edges of the frame. Additionally his movement is singled out as being particularly attuned to the rhythm of the song, with people cutting across the frame behind him or walking the opposite way, but with no one moving toward the camera in his direction. It is Tony's rhythmic swagger alone that is responsible for the thrust that pushes the camera backwards, the shot covering the verse until it reaches the bridge that ascends to its chorus (where it is superseded by the close-up of his feet). The second verse is filmed in the same manner, a perspectival backtracking view of Tony, now eating pizza, followed by the close shot of his feet.

Three other shots, which occupy two each of the first six bars of the second chorus, are cut to the beat of the song, all of them presenting Tony's body as being lost in musical rhythm. The first two shots are mirror images of each other, taken from angles that suggest they are filmed from the point of view of Tony's feet. Thus, the first shot has Tony's body (from waist up) canted to the right, blue sky behind him, the railway bridge creeping onto the top left corner of the frame (Fig 4.1). The second pictures him tilted to the left, the buildings cutting across the right corner of the frame (Fig 4.2). The next shot returns to the perspectival image with Tony's head at its centre that occurred at the start of the first verse (Fig 4.3).

The odd angles of the first two shots derealize the space around him, the bridge and buildings floating at the top of the screen

rather than rising from the ground. The symmetry of the following shot is also 'unrealistic', turning a bustling, cluttered street into a corridor that Tony's movement perfectly bisects. The close-ups of his feet, meanwhile, are so tightly choreographed to the pulse of the song, that the pavement gains the character of a percussive instrument, his shoes rapping out the beat. Every frame in which Tony appears to be most attuned to the rhythm of the song is marked by the suggestion that in doing so he transcends the 'real' diegetic space around him.

These moments of transcendence are not maintained throughout the entire sequence. Whenever Tony becomes engaged with the life of the streets, either through contact with fellow pedestrians or by diverting his path into the neighbouring shops, the rhythmic presentation of his walking falters. The first shot that does not accompany a regular number of bars of music is also the one in which Tony's thrusting swagger is interrupted for the first time. The end of the first verse and most of the chorus runs over a long shot of Tony walking along the street, pausing as a woman going the other way catches his eye, chasing back after her, before thinking better of it and picking up his stride once more (Fig 4.4).

It is not just the narrative detail (failing to pick up a woman) that delivers a blow to the confidence with which Tony has hitherto strutted along. The whole frame denotes a weakening of attachment between the music and his body and of the effect this combination has in 'musicalizing' the image. Tony's figure is no longer central to the frame. The perspective of the previous upper torso backtracking shot has been lost, shopfronts stretching off to the

right without the balance of the railway bridge on the left. With the names of the supporting cast obscuring Tony's body at the beginning of the shot, the most striking line of motion in the frame is supplied by a train which cuts across the back at the top of the screen from left to right, diverting attention away from Tony's trajectory of movement towards the camera. A closer view of the train cutting across from left to right, with diegetic sound spreading over the song, is in fact the image that succeeds this shot, cutting in off the beat as the Bee Gees harmonize on an elongated "alive". Additionally the increased distance between camera and body allows passers-by to cut in front of him or be visible walking in the same direction, thereby compromising the unique attention given to his particular strutting in the previous shots. The visible stutter in Tony's stride is surrounded by a mise-en-scène that has already placed in the balance his efforts to impose his presence on his environment.

Tony's thrusting forward, emphasised by the backtracking of the camera, is the key to the differentation of his movement. The first shots of the film, before the music starts, betray a tendency to shift across the frame: an aerial pan sweeps from left to right across Brooklyn bridge; a train exits out of the right hand side of the screen, and then is viewed from the back, pulling away from the left of the frame. Tony's first paces also take place on a horizontal axis, but his act of turning the corner, accompanied by swooping strings as the music hits its stride, is the moment his movement is singled out as unique. However, the narrative 'landmarks' of this sequence all divert him from his forward trajectory, whether he is

buying a pizza (chronicled in a shot/reverse shot that cuts across the street rather than along it), darting into the clothes store to order his shirt, or chasing after another woman (the backtracking shot abandoned in favour of a forward tracking point of view shot that ends up filming the street from the opposite direction and excludes Tony from the frame entirely).

In this manner, Tony's forging through space is robbed of drive. One section of 'Stayin' Alive', obscured by dialogue in this sequence, begins with the lyric "life goin' nowhere". The repetition of exactly the same upper torso tracking shot at the end of the second chorus as was used at the beginning of the first verse, suggests that his self-confident swagger is not actually getting him anywhere. The moments in which he walks confidently and rhythmically through space are also the points at which nothing else 'happens' and at which this space loses its connection to a real-life referent: the familiar streets of New York. Tony is literally 'lost in music', the viewer left to contemplate 'derealized' images of his body in motion.

Conclusion

The musical sequences in Midnight Cowboy, Mean Streets and Saturday Night Fever all offer moments where the ability of a character to lay claim to a song and in the same instant 'spread' the influence of that song throughout the frame is called into question. There is no such 'crisis' of a fictionalised narrational authority to be found in Gene Kelly's dancing to and singing of 'Singin' in the Rain'. Music and its power to make itself felt throughout the frame is so firmly sited around his body that his movement can even reinvigorate the image with 'musicality' at the point where a non-

musical law and order seems about to reimpose its authority. The potential for the affiliation between body and music in the musical to be self-evident is not replicated when a pop song is used to soundtrack character movement in the non-musical. In these circumstances, the 'musicalization' of diegetic space involves a struggle to attach song to body, an effort to channel the song onto a character rather than having it emanate immediately outward from them, and this is one reason why character subjectivity is not so readily or dominantly imposed on the surrounding mise-en-scène as in the musical.

This formal observation can be augmented by a cultural one. The performance of 'Singin' in the Rain' offers the viewer a Utopian experience: it depicts what a fictional world can look like when it is 'given up' entirely to music. The activity of the composed score in Top Gun similarly rests on 'magical' transformation: it imbues the pilots with an epic grandeur, relying on a familiar sense of Romantic orchestral music's ability to escape from the particular into the universal and mythical. Both sequences, then, encourage their music to be seen as a flight from the everyday. Pop music, as Simon Frith notes, offers a different experience of 'transcendence':

> We all hear the music we like as something special, as something that defies the mundane, takes us "out of ourselves," puts us somewhere else. "Our music" is, from this perspective, special not just with reference to other music but, more important, to the rest of life .... "Transcendence" is as much part of the popular as of the serious music aesthetic, but

> in pop transcendence articulates not music's independence of social forces but a kind of alternative experience of them .... Music constructs our sense of identity through the experiences it offers of the body, time, and sociability, experiences which enable us to place ourselves in imaginative cultural narratives.[8]

The Midnight Cowboy, Mean Streets and Saturday Night Fever sequences re-present this special mode of transcendence in narrative terms: any moments where the image appears to be entirely 'musicalized' occur alongside, rather than outside of, moments where the music is sited in the everyday.

The final chapter of my thesis closes with accounts of two films that take as an explicit theme this characterisation of pop music as an "alternative experience" of the 'real world'. However, whilst Pump Up the Volume (1990) romanticizes pop's role in providing its lead character with a sense of identity through his placement of himself in "imaginative cultural narratives", Baby, It's You (1982) scrutinizes the reliance on performance that this self-conscious promotion of identity involves. To begin the chapter, though, I provide an analysis of Sleepless in Seattle (1993), a modern dramatic film that uses the songs of the classic Hollywood musical, and even aspires to the conditions of that genre. However, in the fashion identified throughout this thesis, this attempt requires acknowledging the 'knownness' of the songs it uses and the

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[8] Simon Frith, Performing Rites: On the Value of Popular Music, Oxford, Oxford University Press, 1996, p275

'distance' of the music from the characters it uses them on. As such, the songs' affective potential is facilitated precisely by its necessarily unsuccessful attempt to recreate the circumstances that allow Gene Kelly to define a world of music and dance: a perfect synchronization of song to character and character to fictional world that can only exist in the Utopian spaces of the musical.

Chapter Four
Pop Music As Film Music

The Composed Score's Provision of 'Depth'

Nondiegetic music accompanies the moment Sam (Tom Hanks) and Annie (Meg Ryan) first set eyes upon each other in the romantic comedy Sleepless in Seattle (1993). Annie has been moved by Sam's impromptu tribute to his dead wife on a radio phone-in, set up for him by his son Jonah, who wants a new mother. Already thwarted once in her attempts to track down her man, Annie parks up her car to await Sam's arrival, a bright melody underpinned by short, stabbing strings registering her undiminished resolve. A close up of Annie looking about alertly prompts two strings to be plucked, as if they were the sound of her ears being pricked to attention. When Sam's truck arrives in the car park on the other side of the road, the perkiness of the original melody is transformed into something lush and full, Annie now getting out of her car, her hopes of confrontation about to be realised. A long shot of her with traffic speeding past in the front of the frame makes the distance she has to walk seem huge, and a close up of her sighing confirms her nervousness. Accordingly, the euphoric sweep of the soundtrack hesitates, a swooping string accompanying the heavy shrug of her shoulders as she pauses for breath.

The sequence continues in this vein, the music matching the rise and fall of Annie's observable emotions. At its conclusion we hear the voice of her best friend asking "so then what happened?" over a stylised map of America detailing Annie's flight back from Seattle to Baltimore. It comes as no surprise that this episode has

actually been told retrospectively by Annie, because music has conspired with image to render her point of view throughout the scene.

This description of how film music and image combine in a particular sequence provides evidence of much that has been claimed more generally about the relationship between the composed score and film narrative. In Unheard Melodies, Claudia Gorbman provides an overview of the different arguments that have sought to explain why music has become such an integral part of film storytelling. Her account reveals the earliest aesthetic, historical and psychoanalytic characterisations of music in film to hold one common assumption: the value of music as a provider of some kind of 'depth'. Eisler and Adorno claimed the playing of music over silent films provided spatial depth to compensate for the ghostly, two-dimensionality of the image.[1] Peter Brooks, on the other hand, argued that commercial narrative cinema shared with 19th Century stage melodrama an impulse to leave nothing unsaid, and that in both music was made to intervene at specific points to fully secure the audience's understanding of the visible and verbal activities taking place in front of them.[2] Finally, psychoanalytic accounts saw in music's ability to add 'emotional' depth to the action unravelling before our eyes evidence of its access to the "auditory imaginary": it seduces the spectator into belief in the action the music

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1 Claudia Gorbman, Unheard Melodies: Narrative Film Music, London, BFI Publishing, 1987, p39

2 Ibid, p35

accompanies by transporting them back to the preconscious, pre-language state of the child in the womb.[3] Thus Gorbman is able to come to this summary of film music's role in narrative cinema:

> [Film music] bonds: shot to shot, narrative event to meaning, spectator to narrative, spectator to audience ... Overall, the two overarching roles of background music may be characterized as semiotic (as *ancrage*) and psychological (as suture or *bonding*).[4]

Annie's first attempt to meet Sam in Sleepless in Seattle is also soundtracked by nondiegetic music, but this time it appears in the form of a song. Harry Connick Jr. performs a contemporary version of the classic pop song 'A Wink and a Smile', accompanying images of Annie's fruitless chase after her unsuspecting quarry. Here though, the relationship between the music and narrative action is clearly different to the scene it precedes. Rather than deepening our understanding of (ancrage) and empathy with (bonding) Annie's pursuit, the song seems singularly unattuned to the moment. A sequence which constantly frustrates Annie in her attempts to track down Sam is soundtracked by a bouncy tune that proclaims the self-assured compatibility and togetherness of two lovers in its lyric. The use of this song may be justified in terms of its relevance to the wider trajectory of the narrative: the whole film waits for the

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3 Ibid, p60-63

4 Ibid, p55

moment in which Sam and Annie realise they are made for each other, that they do "go together, like a wink and a smile". Yet, this preempting of the eventual outcome of the film appears to come at the expense of the moment by moment confirmation and deepening of meaning and affect that characterises the work of the composed score.

The Classic Pop Song in Modern Romantic Comedy

The classic pop song has become a staple ingredient of modern romantic comedy, and explanations of its role have consistently regarded as unimportant its 'fit' with the specific narrative moment it accompanies. Instead, the inclusion of old songs in contemporary screen romance has been appraised according to the music's ability to indicate the general emotional sincerity of the films in which they appear. Steve Neale counts the 'standard' song amongst the "heavily conventional" signs of old-fashioned romance that make credible these films' preoccupation with a belief in 'true love'.[5] Claudia Gorbman has talked of Sleepless in Seattle's efforts through its soundtrack to appeal to the "retro-hip" tendencies of its audience, the songs offering them the opportunity to enjoy a refreshingly non-cynical engagement with the idea of romance.[6] The complicity of classic pop in supporting the tone of classical romance (non-ironic, tasteful, transparent) to which the film lays

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[5] Stephen Neale, 'The Big Romance or Something Wild?: Romantic Comedy Today', Screen, vol 33 issue 3, Autumn 1992, pp284-299, p297

[6] Claudia Gorbman, during a keynote lecture at a conference on music in film held at Southampton University in May 1996

claim is criticised in a review by Jenny Turner:

> These comedies tell you they are classics even before they have properly begun. This they do by featuring old songs on the soundtrack, meant to make you all dewy-eyed. Accordingly, *Sleepless* starts off with "As Time Goes By", in an appropriately painful and constipated version from Jimmy Durante.[7]

In all three of these characterisations, the implication is that the pop song in romantic comedy misses out the first two stages of bonding identified by Gorbman in her summary of film music's role. It connects spectator to narrative by indicating the old-fashioned tone of what they are witnessing; and spectator to audience because the success of this indication can only be achieved by a shared awareness amongst viewers of how the 'standard' song is capable of denoting non-cynical (i.e. non-modern) modes of romance. In this process, however, the song neglects to bond shot with shot, or narrative event with meaning.

The Multi-Faceted Blatancy of the Title Sequence: 'As Time Goes By'

The title sequence of Sleepless in Seattle does appear to enact this process of suffusing the narrative with romance, rather than

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[7] Jenny Turner, 'Sleepless in Seattle', Sight and Sound, vol 3 issue 10, October 1993, p52. Other reviews that mention the use of songs to denote a classical mode of romance include those published in *Empire*, *Films in Review*, and *Screen International*

locating its affect within a specific moment. Jimmy Durante sings 'As Time Goes By' over a stylized map of America gradually casting itself out of shadow, whilst an increasing numbers of stars (with the cast's names lighting up with them) illuminate the sky. The lyrics of the well-known song clearly act as a mission statement on behalf of the film: even in a modern, cynical world "it's still the same old story", "a kiss is still a kiss" and in love the "fundamental things apply". Whilst the revealing of the map prefigures the eventual bridging of the geographical distances between Sam in Seattle and Annie in Baltimore, the song itself announces the certainty of belief in romance that makes this bridging inevitable.

The decision to use Jimmy Durante's version rather than that of a more technically accomplished, or conventionally soulful, singer also colours the particular type of romantic mood the film wishes to sustain throughout. Durante's singing is both heart-felt ("appropriately painful and constipated") *and* comic, his clipped and gruff vocals grating against the dexterous musical backing. In the final line of the release, for example, as the strings escalate upwards towards a crescendo before reentering the verse, Durante's singing of "That no one can deny" fails to match the rise of the music. His sustaining of 'no one' peters out with a wobble, and a pause for breath is necessary before continuing with a muted 'can deny'. After a sombre pre-credit sequence, in which Sam buries his wife, Durante's singing prepares the viewer for the balance of romance and comedy which is to follow.

However, there are two qualifications to make when agreeing

with Jenny Turner's claim that 'As Time Goes By' strives for global rather than specific narrative affect. Firstly, any credit sequence, whether accompanied by scored music or a song, displays a less localized mode of narration than that found in the main body of the film. As well as announcing the names of the cast, the sequence will often present visual material that prefigures subsequent narrative developments, or feature a musical theme which 'sets the tone' for the action to come (a particular manifestation of this musical 'scene-setting' was discussed in my analysis of Charade in the opening chapter).

More importantly, the credit sequence in Sleepless in Seattle is also a response to the action which immediately precedes it. The opening scenes find Sam fleeing Chicago because it holds too many memories for him. In the first shot, as Sam stands over the grave of his wife, the camera moves to the side and up to reveal the cityscape looming behind him. This association of an American city with death and emotional claustrophobia finds a positive response in the credit sequence with the generation of light over a panoramic view of the whole country. Furthermore, Sam's last words before the credits are answered immediately by Durante's singing. Upon the suggestion that he will find someone new to love in Seattle, Sam snaps "it just doesn't happen twice", at which point the screen darkens and Durante is heard singing "you must remember this". 'As Time Goes By' becomes not just a universal plea for the endurance of notions of romance, but also a reminder to Sam that time can heal his pain. The advice Sam refuses to accept from his friends is reasserted by the singer, Durante's weathered tones denoting him as

a 'voice of experience' whose claims, in contrast to the opening scene, are supported by the mise-en-scène of the sequence.

The textual strategies used to insert the classic romantic pop of 'As Time Goes By' into a would-be classically romantic film are, as Jenny Turner complains, blatant. Yet through my analysis of the musical numbers that follow it in Sleepless in Seattle, I wish to counter her excessive focus upon just one aspect of this blatancy: the "wallpapering" of a famous old song onto a film to justify and make credible its 'old-fashioned' faith in romance. Already, I have chosen to describe some of the other transparent relations between 'As Time Goes By' and the narrative: it operates according to a principle of *attunement*, the sentiments of the song being mirrored in the romantic imagery onscreen; it *preempts* narrative developments, the certainty of the song's belief prefiguring Sam and Annie's own discovery of that belief; finally it *comments upon* the narrative, not just in the sense of advising the viewer of the spirit in which they should 'read' the film (its global function), but also by responding to its immediate narrative surroundings (its specific function in countering Sam's despondency).

The Relative Autonomy of the Non-Diegetic Pop Song: 'Makin' Whoopee'

The observation that the song comments upon a specific moment in the film is important, because it highlights a difference between what the composed score and the pop song is routinely asked to do. Film music's propensity to provide 'depth' to observable action carries with it a reliance on the existence of the diegetic space that lies on its 'surface'. As Gorbman explains:

> Nondiegetic music does not denote anything in the represented space. Rather, it figures in the expression of mood, pace, feeling *in relation to* the represented space.[8]

This position in relation to narrative can be occupied by the pop song as well ('As Time Goes By' is attuned to the images it accompanies), but equally the presence of a human voice and the awareness of the song's origins outside the narrative moment, give the song more autonomy from the image than the composed score. A brief sequence contrasting Sam and his son Jonah's bedtime preparations with Annie and her current fiancé Walter's, soundtracked by Dr John performing 'Makin' Whoopee', illustrates how this looser bond between diegetic action and nondiegetic music can cast the singer in the role of detached commentator.

The scene consists of just three shots, which are accompanied by an abridged version of the song, Dr John's rolling piano intro segueing immediately into a brief verse. The music begins in the bathroom, a frontal two shot showing Sam ask for the towel and then rub his son's face with it roughly, but in fun, before marching him off screen (Fig 1.1). The singing only commences after a cut to the bedroom of Annie and Walter, who are framed in a similar two shot, with their backs turned to each other (Fig 1.2). Annie passes a bottle of water, some tissues and a small medicine bottle to the hyperallergic Walter, who uses them to fill up and wipe clean his

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8 Claudia Gorbman, Unheard Melodies, p32

bedside vaporizer. Over this activity, Dr John sings:

> Another bride, another groom
> Another funny honeymoon
> Another season, another reason
> for making....

whereupon there follows a cut to later that night, Annie lying in bed unable to sleep, whilst Walter snores contentedly (Fig 1.3). The final word of the verse, "whoopee", plays over the shot, the song ending abruptly as it is superseded by Carly Simon's version of 'In the Wee Small Hours'.

Visually, this sequence compares the different levels of physicality displayed in the two relationships on show. Sam and Jonah's rough and tumble sharing of the towel, germs and all, contrasts strongly with Annie's passing of the tissues for Walter as he prepares to ward off any impurities in the air. It has been a staple element of the romantic comedy to bestow upon its "wrong partners" a particular eccentricity which is symptomatic of their unsuitability.[9] In a film that sets such store in the power of touch (the "magic" that passes through Annie and Sam when they finally hold hands), Walter's lack of robustness is a fatal flaw. This sequence reaffirms his physical fragility by measuring it against Sam and Jonah's assured tactility.

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9 Stephen Neale, 'The Big Romance or Something Wild?: Romantic Comedy Today', Screen, vol 33 issue 3, Autumn 1992, pp284-299, p289-290

This comparison can be noted without paying attention to the soundtrack. Yet, by using 'Makin' Whoopee' instead of scored music, the sequence also begins to suggest the desirability of Annie sharing in the healthily physical relationship displayed by Sam and Jonah. The song is preceded by Jonah asking his dad whether he will have sex when he starts dating again, and if so whether the woman will scratch up his back (he has seen this happen on cable TV). Introduced after Jonah's precocious questioning, but before Sam attacks him with the towel, the song's entrance is neatly caught between the two activities upon which the term "makin' whoopee" puns. Whilst the phrase on its own may refer generally to boisterous fun, of the type enjoyed by Sam and Jonah, within the song it clearly stands for sex. So that the contact between father and son is not granted unwholesome connotations, the lyrics which set the phrase within this context are not heard until the scene transfers to Annie and Walter. Here though, the song moves from attunement with the image (even if the viewer does not recognise the melody, the barrelling piano is appropriate to the scene's unruliness), to ironic distance. Dr John's throaty rasp emphasises the raucous undertow of the lyrics (whereas the clean swing of Frank Sinatra's version, for example, pays attention to its bouncing rhymes), making the bedroom scene accompanying it a particularly disappointing anti-climax. Isolating the final word "whoopee" (an exclamation of joy) over the close up of Annie's glum face makes resoundingly clear the discrepancy between the expectations of the soundtrack (and Annie), and the visual images with which it is associated.

Scored film music in mainstream narrative cinema is rarely

ironic in this manner. Tied to the moment of action to which it lends depth, it can not achieve the necessary distance from the diegetic space which would allow irony to be exercised. The score may be used to thwart the expectations of the audience, to create, for example, suspense where no danger actually exists. However, the ability of the music to mislead in this way relies on the viewer's belief at the time that it is operating as a sincere support for the on screen action. The tone of a film score may also appear disproportionate to the scale of the action it accompanies. In Sleepless in Seattle a piece of music more suited to the chronicling of grand espionage soundtracks Annie's attempts to find out Sam's surname and address through her computer. The music is still not detached from the moment, however, because it provides a true reflection of how Annie feels about her own actions (she is wracked with guilt about her obsession with Sam).

'Makin' Whoopee' is able to achieve a distance from diegetic space that permits irony, because its origins are autonomous from any specific narrative moment. The audience's familiarity with the song is certainly a factor in why this process can be enacted so fluently, but the innovation of its delivery within the film is equally important. Neither of the songs discussed so far are represented by their most popularised versions in the film. Of all the musical numbers in Sleepless in Seattle, 'Makin' Whoopee', edited down to a short, self-contained excerpt, is the one that has been most clearly doctored to attain a specific narrative affect. That this organisation of song and diegetic space results in a deliberate estrangement between the two, indicates that the classic pop song

does not simply provide an emotional landscape against which the on screen romance can appear credible. Instead 'Makin' Whoopee' works to the opposite affect, disassociating itself from the only romance the film has to offer at this time.

Too Old-Fashioned To Be Sincere: Country and Western Music in Sleepless in Seattle

Two other songs are used ironically in Sleepless in Seattle, and these instances call into question another assumption about the use of classic pop in romantic comedy: that the virtues of the 'old-fashioned' visions of romance held by the songs have to be accepted as credible and relevant. In fact, the sentiments of the two country and western songs in the film, 'Back in the Saddle Again' and 'Stand By Your Man', are held up for ridicule by the way they are positioned within the narrative.

Interestingly, they are also the two most evidently classic versions to be used on the soundtrack. The musical numbers in Sleepless in Seattle are generally marked by an effort to renew them, to allay their canonical status (which is important to the film's 'classical' ambitions) with a freshness of arrangement that gives them a distinctive narrative resonance: so far, I have suggested Jimmy Durante's singing is chosen for the comedy produced by its artistic 'underachievement'; and Dr John's for the physicality of his voice. 'Stand By Your Man', in contrast, is represented by Tammy Wynette's definitive rendition, whilst the antiquated nature of Gene Autry's 'Back in the Saddle Again' is marked by an accompanying crackle of static (like a dusty old record), and the primitive mono recording which reduces his voice to

a flat nasal twang.

The two sequences in which the songs appear pair together as examples of the falseness of the romantic visions that maintain distance between Sam and Annie. Irritated by Jonah's belief that he can pick a new wife from the flood of letters that have followed his son's radio appeal, Sam informs him about the etiquette of dating, the tried and tested method by which he intends to find a new partner. Claiming that you should never agree to dinner on the first date, in case you do not get on, Sam later attempts to put rhetoric into practice by ringing up Victoria, a fellow architect. As he takes a breath and strides towards the phone, 'Back in the Saddle Again' strikes up, the intro covering his movement from hall to study (Fig 2.1). The vocals come in as the film cuts to a medium long shot of Sam thumbing through his phone directory. Whilst the lyrics detail the manly activities of a Wild West cowboy ("toting my old .44"), Sam jitters about nervously, the camera switching restlessly between angles directly on the 180° line, so that Sam fidgets between facing the camera and being turned to the side (Figs 2.2 and 2.3). When he finally gets through to Victoria, his nervous, high-pitched greeting contrasts comically with the plain speaking lyrics, the rapid cuts between midshots and close ups underlining the impression that Sam does not quite know where he stands. As Victoria sets the terms of when and where they should meet (for dinner), the song pauses, reappearing as the conversation comes to an end. Over an image of Sam slumped into his chair, exhausted by his efforts (Fig 2.4), Gene Autry once more proclaims how great it is to be "back in the saddle again".

If no attention were paid to the sonic presentation of 'Back in the Saddle Again', it could be seen to exert the same ironic affective force on the narrative image as 'Makin' Whoopee'. Both, after all, contain confident lyrical assertions that find little correlation in the timid actions of the on screen characters. Yet Autry's song is robbed of its potential to ridicule Sam's lack of wherewithal because of the unconvincing manner in which it voices its own certainties. Instead 'Back in the Saddle Again' emerges as immediately complicit with the stiff posturing of Sam as he heads towards the phone. His walk down the corridor is unnaturally assertive, the song appearing on the soundtrack as his momentum gathers pace. Rather than commenting from a distance, the musical intro betrays the same gap between intention and effect as Sam's contrived display of confidence. The power of the see-sawing accordion that 'motors' the rhythm is cancelled out by the thinness of its primitive recording. This deficiency is felt by the viewer not only because of their expectations of high-quality sound reproduction in modern cinema, but also on account of the otherwise pristine versions of songs that occur throughout Sleepless in Seattle. Consequently, the song's vision of masculine behaviour, to which Sam is unable to do justice, is coded in any case as being antiquatedly irrelevant. Sam's approach to courtship and the sentiments of the song are shown to be as outdated as each other.

'Stand By Your Man' is also used as an accompaniment to a scene which reveals a character's self-deception through their strained efforts to display confidence. In the middle of the sequence, the song drops in volume to allow Annie to tell her friend

that she has stopped thinking about Sam and is fully prepared to marry Walter. The surrounding images to this statement, however, undercut her words.

Part of the film's claim to classicism (the "classic movie tropes"[10] of which Jenny Turner despairs) lies in the gracefulness of its camera movement. The nervous cutting around Sam on the phone during 'Back in the Saddle Again', together with the two zooms that frame Annie's involvement in the 'Stand By Your Man' sequence, are noticeably inelegant. Both zooms pull away from tacky symbols of romance: a plastic loveheart in the window of a wedding store (Fig 3.1); and a globe encircled with a chain of lovehearts hanging from the ceiling of another shop (Fig 3.4). Critics of the film may claim that it is filled with such clichéd signifiers of romance. However, the ones which are important to the charting of Sam and Annie's love, such as the giant heart that lights up on the Empire State Building, or the stars that illuminate the map of America, are lent credibility by the way they combine with other narrative elements in the film. Indeed, the central narrative dilemma of how to bring the two fated lovers together can only be resolved when its characters find the belief to follow the lights that lead the way to each other. The attention drawn to the two symbols in the 'Stand By Your Man' sequence, in contrast, appears unearned, and their placement as commercial products further distances their claims to emotional authenticity.

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[10] Jenny Turner, 'Sleepless in Seattle', Sight and Sound, vol 3 issue 10, October 1993, p52

The proof of true love in Sleepless in Seattle is found in the "magic" that occurs in the simple activity of holding hands. The overstated embraces within this sequence, on the other hand, provide further evidence of Annie's frantic efforts to convince herself of her love for Walter. Firstly, she hugs a Valentine's card emphatically to her chest as she leaves the wedding store, declaiming to the air "oh, Walter!" (Fig 3.2). When Annie reaches their New York hotel room, the song advances into its famous refrain, as if the imminent display of unforced affection will reveal as heartfelt Annie's decision to follow Tammy Wynette's advice. However, as the door between them opens, the two lovers hug clumsily, Walter thrusting his arms forward with a jerk and a strange grunt, Annie's attempts at intimate embrace hindered by the number of bags hanging from her body (Fig 3.3).

The two country and western songs in Sleepless in Seattle make a mockery of their own sentiments at the same time as they soundtrack scenes in which the two main characters make a mockery of themselves. Tammy Wynette's impassioned plea for women to remain faithful through thick and thin, becomes the musical voice of the kitsch mise-en-scène, overemphatic proclamations, and uncomfortable body language that indicate Annie's self-deception. Gene Autry's anachronistic vision of self-assured masculinity offers an appropriately unsuitable backing for Sam's misguided attempts to set up a date with the wrong woman. The irony within these sequences is thus of a different order to that contained in the 'Makin' Whoopee' scene. The latter speaks from a position of authority within the sequence: it imposes a vital, physical urging

upon diegetic action bereft of this quality, suggesting in the process that a clearly unfulfilled Annie would benefit from joining Sam and Jonah, whose playing around has been presented as in keeping with the song's tone. The ironic affect is created, therefore, by a divergence between song and image. 'Stand By Your Man' and 'Back in the Saddle Again', in contrast, are integrated into sequences whose textual strategies as a whole betray a distance from the rest of the narrative. The lack of belief the film holds in the relationships on display at these points is conveyed by the way both music and image are presented as drained of emotional authenticity.

True Romance: The 'Attuned' Narrative Affect of 'Stardust' and 'In the Wee Small Hours of the Morning'

This closer equivalence between diegesis and the nondiegetic soundtrack suggests that the songs here are being used in a manner akin to scored film music. It is certainly possible to imagine the same narrative effects being achieved by scored music: Sam heading towards the phone with a comically strident military march matching his steps; or Annie and Walter embracing to suitably overblown romantic strains. Yet, the use of these two songs instead of a composed score is important in the film's construction of an economy of classic pop. The two country and western songs are encoded as unreconstructed. Unlike the rest of the soundtrack they offer no signs of renewal, either through an effort to modernise their sound ('Back in the Saddle Again' still sounds tinny), or the attempt to combine their familiarity with surprise ('Stand By Your Man' is preserved in its most well-known version). This absence of regeneration is associated with its uselessness in establishing the

'true' romance between Sam and Annie. Classic pop is able to accompany the scenes of emotional revelation between the two, rather than the self-deception that keeps them apart, and a part of what makes this credible is a self-conscious display of its own renewal. For Steve Neale, the appearance of a 'standard' song on the soundtrack of a romantic comedy is enough in itself to signify the narrative's old-fashioned belief in romance. After a section on the use of song, he writes:

> In all these films poetic speech and the signs of traditional romance do their work: 'true' - and by implication, lasting - love is finally established.[11]

By encoding its two country and western songs as more old-fashioned than the rest, however, Sleepless in Seattle asserts that work needs to be done on the song before it can do its work on the 'true' romantic narrative.

The clearest examples of how the other pop songs in the film are attuned to Sam and Annie's real, rather than false, emotions can be found in two more songs that can be regarded as a pair. Nat King Cole's 'Stardust' and Carly Simon's 'In the Wee Small Hours of the Morning' accompany matching scenes of lonely reverie, in which the characters think of, and suffer ghostly interventions from, the two

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11 Stephen Neale, 'The Big Romance or Something Wild?: Romantic Comedy Today', Screen, vol 3 issue 3, Autumn 1992, pp284-299, p296

people that are weighing on their mind. On New Year's Eve, Sam walks around his house restlessly, finding no joy in the fireworks that shoot into the sky above him. Settling onto his sofa, the ghost of his wife enters the frame and talks to him. Similarly, after the 'Makin' Whoopee' sequence, Annie is unable to sleep, 'In the Wee Small Hours' beginning, like 'Stardust', as she walks down the stairs. She is confronted by the source of her unease in the kitchen, where the radio replays Sam's phone-in conversation, his disembodied voice bringing Annie to tears once more. In both cases the song provides a suitable setting for the characters' sleepless pondering: 'Stardust' describes someone losing themselves in memories, like Sam; 'In the Wee Small Hours of the Morning' articulates that feeling of nagging worry which is keeping Annie awake. Unlike the other musical sequences I have analysed, in these two instances the songs are attuned to the 'real' emotions of the characters, that is to say the feelings they reveal when they are alone.

Nearly A Musical: 'Bye, Bye Blackbird'

Another musical number provides a more problematic example of how the nondiegetic song can be made to 'voice' the emotions of the film's characters. I have been suggesting that the songs in Sleepless in Seattle work in pairs. In the opening section of Chapter Two, I outlined Rick Altman's definition of the Hollywood musical's determining narrative structure. Arguing that the musical operates within a framework of heterosexual romance, Altman states that their narratives alternate "between the male focus and the female

focus",[12] offering a series of parallel scenes which are resolved by the central couple's eventual partnering. In Sleepless in Seattle, the ten songs used to soundtrack diegetic action can all be paired: Jimmy Durante's 'As Time Goes By' and 'Make Someone Happy' provide advice on romance in the opening credits and closing scene; 'Stand By Your Man' and 'Back in the Saddle Again' accompany moments which reveal the self-deception that leads Sam and Annie to their "wrong partners"; 'Makin' Whoopee' and 'A Wink and A Smile' both contrast Sam and Jonah's togetherness with Annie's loneliness through scenes of action; 'Stardust' and 'In the Wee Small Hours' speak for Sam and Annie in moments of lonely reverie; and finally, both 'Bye, Bye Blackbird' and 'Somewhere Over the Rainbow' suggest compatibility between Sam and Annie within their self-contained sequences, bringing their thoughts together even though they remain on different sides of America.

Joe Cocker's 'Bye, Bye Blackbird' resembles a number in the musical for another reason: of all the song sequences in Sleepless in Seattle it is the one most choreographed as a dance. Announced within the film as the simple lullaby with which Jonah's mother used to send her son to sleep, the version used here is rapturous and expansive rather than homespun and intimate. The image engineers its pace to the rhythm of the song, and also responds to its sense of expansion, so that the sequence opens out the introspection the memory of the song has engendered in Sam to include the thoughts of

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12 Rick Altman, 'The American Film Musical: Paradigmatic Structure and Mediatory Function', in Rick Altman (ed.), Genre: The Musical - A Reader, London, Routledge, pp197-208, p201

Annie, the woman who holds the key to his escape from an entrapment in his past.

Diegetic action meshes with the song in a number of ways. The dialogue between Sam and Jonah, in which Sam describes how his wife could peel an apple in one curly strip and father and son attest their love for one another, is placed over the song's intro and then between Joe Cocker's singing. Thus, an unbroken vocal line is maintained over the music until the end of the first refrain, diegetic sound and nondiegetic singing fitting neatly together.

This exchange between dialogue and the song's vocals is developed into a match between image and the music's beat. The song's increased momentum stems from the gradual introduction of different instrumentation to bolster its rhythmic base. Beginning from a loose arrangement of drums and piano, a clipped guitar figure tightens the rhythm after its first refrain. After the second chorus, the song goes into its release, the piano lending it urgency by reforming its previous melodic, bluesy fills into insistently stabbing chords. The return to the verse from the release is accompanied by short piano phrases that undulate unpredictably, rather than stab insistently.

These rhythmic variations find expression in the image. On the introduction of the guitar, the sequence makes its first expansive cut, away from the close shots between Sam and Jonah in Seattle, to a long shot of Annie being dropped off in the street in Baltimore. The movement into the release is accompanied by another cut from Sam to Annie, the camera panning in step with Annie as she walks up from a deserted street onto the pavement. This step actually entails

a small, but deliberate, kick of her right leg, which falls in time with the first stabbing piano chord. The sweep of the camera movement, compared with the static positions which characterise all the preceding shots in the sequence, adds to the sense of momentum being gathered. Finally, after the release Annie flexes her legs up and down whilst seated on a bench, her movement choreographed in time with the first melodic piano phrase of the new verse.

The graphic matches with the rhythmic base of the song are consolidated by a corresponding attempt to expand the image in accordance with the song's increasingly epic scale. As strings rise on the soundtrack, the gospel backing vocals become more prevalent, and Cocker's vocals become increasingly tortured, the action opens out from the initial close ups of Sam and Jonah (Figs 4.1 and 4.2): to the long shot of Annie (Fig 4.3); an even more distanced view of Sam coming out to his porch (Fig 4.4); the introduction of movement with Annie's step up onto the pavement (Fig 4.5); the longest shot yet of Sam as he sits down on his bench overlooking the river (Fig 4.6); and then a closer shot of Annie also sitting down on a bench overlooking water (Fig 4.7), as the sequence reverts back to a series of close ups, this time between Sam and Annie (Figs 4.8 and 4.9).

Expansion, as Richard Dyer has suggested, is fundamental to the creation of a utopian space in the song and dance sequences of musicals.[13] The numbers work as moments of escape into a mode of

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13 Richard Dyer, in a keynote lecture to a conference on music in film held at Southampton University in May 1996

emotional expression that can not be enacted in the non-singing sections of the narrative. Yet, the expansion in the 'Bye, Bye Blackbird' sequence does not unlock its featured characters from their vague feelings of loneliness and isolation. Their expressions and body language as they look over the water consistently denote undefined unease, rather than being transformed into fuller expression through the utopian release of the song.

The sequence does, nevertheless, create a type of magical space. It provides a point of connection between two characters who assume they are alone. An emphasis is placed on the similarities between their feelings of isolation, the geographical distances between them being reduced to nothing during the process of reaching out and drawing together enacted by the song. In contrast to the number in the musical, however, this utopian moment (finding togetherness in the most unpromising of scenarios) is only felt by the viewer. The diegetic characters remain unaware and unmoved by it. The song enters as if to provide a suitable soundtrack for the emotions of Sam and Jonah, voicing their shared desire to hold on to the memory of their wife and mother. However the yearning, aspirational qualities of Joe Cocker's performance exceeds this narrative function, the sequence continuing to be organised around its affective charge rather than the visible emotions of Sam or Annie.

An 'Excess' of Emotion: 'Somewhere Over the Rainbow'

The ability of a nondiegetic song to exceed the emotional range displayed by diegetic characters finds its most extreme enactment in the first musical number after the title sequence. As Sam's

emotional intervention on the radio phone-in show draws to its close, Annie, who has been listening in the car, pulls up to Walter's house, the lights from their Christmas trees visible on the left of the frame. Obviously moved by what she has heard (she has been crying, and her face is now sombre), the gloominess of her mood and the literal darkness of the side of the frame she occupies clash sharply with the festive glow of the lights. Similarly, a cut to Sam putting the phone down thoughtfully shows the reflection of Christmas lights in a glass panel to his side. The two shots are accompanied by a nondiegetic version of 'Somewhere Over the Rainbow', sung by Ray Charles. Unidentifiable at first, as it emerges just before its chorus amongst the melée of sound created by Annie's car and the voice of the radio presenter, Charles breaks into the famous refrain just as Sam puts down the phone.

Claudia Gorbman has suggested that Ray Charles "speaks for" Sam in this sequence.[14] Yet, the song, both lyrically and in the way it is performed, does not correspond to the emotions the mise-en-scène suggests Sam is feeling at this time. Nor does Gorbman's observation take into account the initial emergence of the music over an image of Annie. Like 'Bye, Bye Blackbird', Ray Charles' version of 'Somewhere Over the Rainbow' is sung in the style of aspirational soul. The lyric's celebrated yearning for transportation to a magical place, as yet out of sight, is rendered faithfully by the longing contained in Charles' singing. There is no such aspiration

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[14] Claudia Gorbman, in a keynote lecture given to a conference on music in film held at Southampton University in May 1996

registered in the deportment of Annie and Sam. The two shots of them reveal only sobriety: Annie may be lost in thought as she wonders why Sam's story has affected her so strongly; Sam is equally perplexed as he mulls over the strangeness of having been forced to reveal his feelings about his wife on air. Neither, though, could be judged to be looking forward to a scenario in which these nagging thoughts could be banished.

The sequence, however, continues to seek suitable visual imagery to express the sentiments contained in the song. After Charles has sung "I know somewhere over the rainbow", there is a cut to a boat crossing the frame in front of Sam's house. Over this image we hear the number's final lyric: "the bluebirds fly, birds fly over the rainbow, why man oh why can't I?" The boat, beautifully lit up and passing serenely from left to right, is clearly intended as a representation of the 'pot of gold' beyond the rainbow for which the singer yearns. As I have already suggested, a harmonious relationship with lights is integral to Sam and Annie's eventual coupling, but at this stage in the narrative they are estranged from light: blurred in the background in the shot of Annie; and distorted by its reflection next to Sam. Furthermore, there is no suggestion at this stage that they are asserting an active desire for that light to be brought into focus for them.

Whilst my analyses of the musical numbers in Sleepless in Seattle demonstrate that the nondiegetic use of classic pop in the romantic comedy does not simply suffuse the narrative with ready made meanings, the fact that these songs are not composed for a specific narrative moment (unlike the film score), and do not

emanate from the bodies of diegetic characters (unlike the number in the musical), can result in instances like this, where the song's own urgency of aspiration is registered in the mise-en-scène.

In this case, that urgency is provided by Ray Charles' vocals. Sleepless in Seattle offers examples of the particular role songs with words can play in narrative films. The ironic representation of Annie and Walter's relationship as they prepare for bed, for instance, is enacted through the mismatch between on-screen action and Dr John's earthy delivery of 'Makin' Whoopee's lyrics: the same effect could not have been achieved without the presence of a 'commentating' voice on the soundtrack.

This suggests that words sung 'off-screen' can act as a special instance of a common narrational device: the voiceover. Film sound theorist Michel Chion identifies the power of the voiceover (which he refers to as "textual speech") in the following manner:

> Textual speech has the power to make visible the images it evokes through sound - that is, to change the setting, to call up a thing, moment, place, or characters at will.[15]

The image of the ferry-lit boat during 'Somewhere Over the Rainbow' *is* conjured up by Charles' "voiceover". However, there is no 'pressure' on the film to automatically match the singer's words

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15 Michel Chion (translated by Claudia Gorbman), Audio-Vision: Sound on Screen, New York, Columbia University Press, 1994, p172

with an appropriate image. My thesis has already included examples of non-diegetic songs whose import lies as much in the manner other narrative elements 'ignore' them as in how they respond to them (for example, the representation of 'Perfect Day' in Trainspotting). This is not the case when a film character intones a voiceover. In these instances, significant divergences between off-screen commentary and on-screen action raise the possibility of the narrator's unreliability (an example of this will be discussed in the subsequent analysis of Baby, It's You). The non-diegetic song is saved from this burden of responsibility, partly because the words sung are only one amongst a number of musical elements that could find articulation in the image, but also due to the quality of distance inherent in its use: a quality which necessitates the efforts of attachment between song and particular narrative elements that it has been the aim of this thesis to identify. A narrative film that consistently immersed itself in the details of the songs playing on the soundtrack, to the expense of its "story", would be as remarkable (and unlikely) as a film with a voiceover narration that bore no relation at all to the events being depicted on-screen.

In the single shot of the boat, however, the 'Somewhere Over the Rainbow' sequence does offer a glimpse of what such a film might look like. Sleepless in Seattle's claims to classicism lie in part in its narrow focus on the romantic lives of its lovers: this film displays a 'refreshingly old-fashioned' interest in the feelings of two human beings. Yet, by displaying faith in the equally emotionally 'interested' voice of Ray Charles singing 'Somewhere Over the Rainbow', this exemplary 'human' comedy yields an

interesting paradox: the presence of its human beings on screen is made momentarily impossible.

Pop as a Source of Identity: Pump Up the Volume

The Rap King of Arizona

Pursued by a helicopter and a convoy of police cars, Mark (Christian Slater), the film's renegade DJ hero, delivers his rallying speech at the end of Pump Up the Volume (1990) over the sound of whirring blades and wailing sirens. The sequence combines three elements that conventionally demand the accompaniment of non-diegetic music: the kinetic thrills of the car chase; the emotional power of Mark's stirring oratory; and a sense of narrative climax as Mark, his radio audience and his enemies converge at the same place for the first time. Yet, the response of the soundtrack is not to find music that affirms the impression the narrative has reached its highest expressive register. Instead it provides just a spare drumbeat, with the occasional fragment of electronically treated guitar, as if it were supporting melodies already present on the diegetic soundtrack. Drums, the aural signifiers of inner city unrest (the sirens and helicopter), and a voice relayed through a hand-held microphone, spelling out an anti-censorship message first heard in the film through an extract of Above the Law's rap song 'Freedom of Speech'. Despite its setting in the "white-bread" suburbia of Arizona, Pump Up the Volume concludes with a mise-en-scène charged with sights and sounds associated with African-American urban rap.

At this point, the composed score eschews both the distorted rock guitar that has dominated the soundtrack in scenes set in the public sphere and the glacial synthesized chords that have

underscored Mark's radio show pronouncements. That the abandonment of these sounds should be deemed necessary to provide a suitable soundtrack for Mark's eventual decision to discard the mask of his radio alter ego Hard Harry and to face his supporters and enemies head on, indicates the presence of a musical heirarchy, like that between classic pop and country and western in Sleepless in Seattle, different sounds and approaches to sound attributed with particular narrative meanings. There are extracts from over twenty pop songs in Pump Up the Volume and it is these that establish the heirarchy which finds expression in the composed score. A mixture of 'alternative rock', introspective ballads, soul and rap, the narrative placement of each song maps out the possibilities and limits of its expressive force. All the pop music in the film, centred as it is around an illicit radio show, is shown to fall outside the control of the twin institutions that are the perennial sites of conflict in the teen movie: the school and the family. However, the rock music Mark plays is aligned with his inability to openly challenge the status quo against which his radio alter ego so forcefully rages, whilst rap and soul music soundtrack his eventual acceptance of the need to 'come out' and lead a public protest.

Jerrold Levinson makes a distinction between music that helps 'make fictional' the story of the film and that which appears to hover 'above' its immediate narrative surroundings in order to comment upon them. 'Appropriated' music (i.e. music that is known prior to the film) is more liable to fulfill the latter function, he argues, because it brings with it cultural associations and its

quality of 'chosenness' makes it more noticeable.[16] This observation has appeared in a variety of guises throughout this thesis, but Levinson's unique critical turn is to associate those characteristics with a specific narrative function: its propensity to take on a commentative role. In Pump Up the Volume, however, the 'chosenness' of the music we hear is asserted within the fictional world of the film's story. The significance of the change in the composed score at the end of the film can be grasped not because of an *a priori* knowledge of rock and rap's musical codes, but rather because particular cultural associations of rock and rap have already been explicated within the film's narrative. It has been a central argument of this thesis that musical sequences in film map out the affective possibilities of the songs they use in the moment-by-moment details of their enactment. My final two case studies, Pump Up the Volume and Baby, It's You, take the affective possibilities of pop as an explicit thematic concern, concentrating on one particular aspect of this potential: to provide its listeners with a source of identity.

Distributing Musical Knowledge Through The Narrative: 'Everybody Knows'

Mark is a teenager who has been forced to move from the city to a town in Arizona. Painfully shy, he sets up a radio studio in his

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16 Jerrold Levinson, 'Film Music and Narrative Agency', in David Bordwell and Noel Carroll (eds), Post-Theory: Reconstructing Film Studies, Wisconsin, University of Wisconsin Press, 1996, pp248-278, p249

bedroom and hides behind an outrageous shock-jock alter ego, Hard Harry, to register his feelings of alienation amongst his new surroundings. His pirate broadcasts become popular with his fellow teens, but when one of his listeners commits suicide, the school authorities and the police try to track the mystery DJ down. Mark's reserve has gradually been overcome by Nora (Samantha Mathis), the one person who knows his secret identity, and she accompanies him when he is forced into public confrontation, leading to the climax discussed in this section's introduction.

The first extract of pop music in the film offers a particularly explicit account of its own cultural value. Leonard Cohen's mordant ballad 'Everybody Knows' provides the theme tune for Mark's radio show, and on its first airing it is accompanied by a series of slow pans and tracking shots that detail the mess of Mark's home-made 'studio'. The pan down to Mark putting the record on takes in the cassettes piled on his desk. Their labels read like a role call of alternative guitar music of the early Nineties: Soundgarden, Camper van Beethoven, Pixies and Henry Rollins. A later pan reveals tapes by British indie bands Primal Scream and Jesus and the Mary Chain, as well as controversial rapper Ice-T. This visual name-dropping immediately identifies Leonard Cohen as part of this musical canon, whilst the presentation of his own song begins to define for the viewer (whether possessed with prior knowledge of the music or not) what the film's vision of Mark's use of this canon amounts to.

Cohen's song is a self-mocking acknowledgement of defeat, detailing an inventory of the world's ills, with the deadpan repetition of the title suggesting that the malaise is far too

pervasive to do anything about. An insistent synthesized string section and portentous Spanish guitar add a mock-epic tone to the song, providing an incongruously urgent backdrop for the singer's levelling out of life's misfortunes on one scale of relentless misery (he is equally downbeat about the losing of a war, a lover's infidelity, the death of his father and the demise of his dog).

The sequence finds a visual equivalence for this mixture of strained melodrama and studied apathy in the langourous tracking shots that detail the mess of Mark's desk. Crossing in different directions, dissolving into one another, and refocusing from front of frame to back, the sweep of the imagery that accompanies the music seems mismatched with its actual content. Dissolves generally suggest that the object of study is too 'large' (temporally or spatially) to take in without ellipses; pans assume a subject whose details can not be delivered within the confines of a single frame, or else whose revelations are deemed surprising enough to be held in suspense until the end of the shot; refocusing denotes a deep frame with significant action transferring from one plane to another. Yet, in this sequence the image refocuses from a smouldering cigarette to the butts in the ashtray behind it, dissolves from a tacky picture of a 'pin-up' lizard to a pile of envelopes, and lovingly lingers over the graphic equalizer dials on Mark's shortwave radio system.

This is not to suggest that the content of the images are unimportant in describing Mark's world. However, the discrepancy between the elegant choreography of camera movement and the messy content it surveys does suggest his environment's limitations, in the same manner as the urgent strings, classic

Spanish guitar, and, as the song fades under Mark's voice, female backing vocals, provide a comic mismatch with Cohen's dreary delivery of lyrics that stay determinedly on one level of expression.

In this manner, the combination of image and song already suggests a criticism of the character for whom 'Everybody Knows' provides a theme tune. Mark creates his radio alter ego, Hard Harry, as a solution to the feelings of alienation engendered by his relocation from the city to the suburbs. The pre-credits sequence of Pump up the Volume features one of his monologues over a long shot of the suburbs at night, the setting against which his protest is voiced. Characteristically, his comprehensive tirade against America is broken off with a self-deprecating remark:

> Yeah, you got it folks, it's me again with a little 'attitude' for all you out here in white-bread land.

Mark's effort of resistance is achieved with a simultaneous recognition that it can do no good. Initially he claims not to even believe that anyone has bothered to tune in to hear him rant. The first shot of the film portrays Hard Harry's radio show in the manner Mark intends: as a deliberately isolated protest, which becomes lost in the vast environment it describes. During his subsequent monologues, the camera often circles around him, with objects blocking the front of frame, as if Mark were barricading himself in his studio from the world outside. By placing this monologue before the appearance of 'Everybody Knows', the film demonstrates why the song, with its simultaneous registering of complaint and admittance

of defeat, may provide an apt signature tune for the show.

The credits' sequence, in which schoolkids exchange tapes of the show and tell friends about it, suggests that Mark's desire for anonymous protest will become untenable. The manner in which the theme tune for his show is given visual expression indicates that this self-isolation is, in any case, limiting and undesirable. Without assuming prior knowledge of Leonard Cohen, or this particular song, its realisation within the narrative reveals assumptions about its expressive value: lyrically it is intimately connected with both the content of Hard Harry's monologues (which rally against a corrupt, exhausted culture in which everything has already been said and done) and the wish to voice these complaints without responsibility to take action; the establishment of this equivalence, however, is developed into a criticism of the inadequacy of this response to his environment, by pitting the 'representational' signs on view (Mark's disorganised desk/Cohen's undifferentiated vocal 'list') incongruously against the sequence's 'non-representational' signs (the sweep of camera movement/the grandeur of the music).

Nineties' 'alternative rock' *has* been described in terms of its self-absorption, its identification of cultural exhaustion and its proclaimed inability or unconcern to do anything about it. Nirvana's 'Nevermind', the album that did most to define what 'alternative' guitar music meant as a descriptive category within mainstream music culture, features on its cover a new born baby swimming in a pool, grabbing at a dollar bill dangling from a fishing rod. The message is clear: in modern day America corruption is inescapable, but the only response that can be mustered is a studied indifference

('Nevermind'). Leonard Cohen *does* hold a reputation as a maverick singer-songwriter whose 'bedsit' anthems still provide an enduring soundtrack for sensitive, alienated teenagers. An awareness of the cultural cachet of the song no doubt offers its own pleasure: that of experiencing its use in the film as particularly appropriate to a commonly perceived 'meaning' outside the text. However, this knowledge is not necessary to an understanding of the way the song works in Pump up the Volume. Its value is mapped out through what it achieves within the narrative.

That narrative charts Mark's journey from a position of anonymous protest, hiding behind a radio alter ego and voice harmonizer, through to his eventual 'coming out', taking his show on the road, discarding the harmonizer, and confronting his audience. Cohen's version of 'Everybody Knows' reemerges twice more in brief snippets before Hard Harry's broadcasts, but its initial articulation as music that soundtracks Mark's shying away from the world means it can not be used when he eventually decides to come out from hiding. Yet, this process of coming out involves transmitting his show one last time, and the playing of 'Everybody Knows' is always the signal that the transmission has begun. This tension between what meanings Cohen's song can generate and its presence as a diegetic signifier of the show is resolved by airing another version of the song, sung by rock band Concrete Blonde. In contrast to Cohen's version, Concrete Blonde's female singer bellows out the title line, her vocal attuned to the valedictory surge of the musical backing, the film cutting to kids congregated in the local sports ground, cheering as the show begins.

Again, the cultural assumptions that may justify the choice of this version for this triumphant moment (the perceived superior expressivity of the female voice; the heady emotional pull of the rock power ballad), are given support in the film's mise-en-scène. Whereas Cohen's version is heard strictly diegetically, at full volume in Mark's room, but tinny when the film cuts to people listening to the show on their radios, Concrete Blonde's rendition survives the transition to other spaces than its originating source (Mark's jeep) unchanged. This suggests a use governed by its ability to supply an emotional charge to a key narrative moment, and an escape from the regime of verisimilitude under which Cohen's version is heard. It is not even clear if we are meant to accept this is the version Mark 'really' plays (to do so would be to credit his character with an extraordinary prescience over the narrative import of this particular moment). It may also be puzzling that such a version of the song should exist at all. What is the sense of rendering such a morose lyric in an unironically uplifting manner? These questions arise only because the original version has been given a restricted narrative role that disallows its use at a point when the song, nevertheless, must somehow be heard.

The Distorted Frequencies of Diegetic Sound: 'Scenario'

The displacement of Concrete Blonde's version of 'Everybody Knows' from its 'realistic' diegetic source raises questions about the film's selectivity in tying its music to a specific location. There are six potential 'sources' of music in the film: Mark's bedroom/studio; the school playground; a dance stage set up within school premises; the sports ground where kids congregate to hear

the show; the jeep Mark and his eventual girlfriend Nora use to broadcast from whilst being pursued by the authorities; and two songs that soundtrack Nora's movement without any discernible diegetic origin. There are eleven instances of music emanating from Mark's room, and in all but the final three songs the diegetic status of them is maintained. This has two related effects: firstly it undermines Mark's self-deception that he can broadcast without calling attention upon himself, the sound of his show relayed to the viewer through the radios of his audience; consequently, it also retains sonically the division between the private space of Mark's bedroom and those outside listening in. Concrete Blonde's version of 'Everybody Knows' ranges over diegetic space, occupying an 'idealized' position on the soundtrack where it can assert the bond between Mark and his followers, a bond he is now prepared to accept. When he plays 'Love Comes in Spurts', 'Wienerschnitzel' or 'Scenario' on his show early on, however, the action takes place within separate cells, each member of the audience reacting individually to the different quality of sound they hear.

'Scenario' by the Beastie Boys offers an interesting example of how the change in quality of sound undermines the force with which the song is performed. It is my contention that rap music is aligned with Mark's 'coming out', but this is clearly a rap track, consisting of nothing more than a backbeat and aggressive vocal, which remains associated with Mark's hiding behind a mask. The difference from the later instances of rap rests in the 'distance' that exists in the relationship between Mark and the song. Firstly, it is introduced by Mark as music that comes from another place (he mentions that the

band originate all the way from the East Coast). All the other songs he plays on his show are entwined with the here and now of Mark's situation. Up to this point 'Everybody Knows' has been presented as Hard Harry's signature tune; 'Love Comes in Spurts' soundtracks a sequence which plays his insistent self-absorption in a grotesquely comic key, as he engages in one of his frequent bouts of feigned, on-air masturbation; and 'Wienerschnitzel' is introduced as a "song for the nineties", deemed so accurate in its portrayal of alienated youth (a 10 second burst of rage from a bored server in a fast-food restaurant) that he plays it twice. During 'Scenario' Mark raps along with the singer, and at its conclusion slumps on his chair sighing "I just love being the rap king of Arizona". The performance is clearly marked precisely as a performance, and this is underlined when the film cuts from Mark singing along to Nora listening to his broadcast midway through. Mark's voice is suddenly heard as it sounds via Nora's radio and through his vocal harmonizer, slurring words that had previously rolled off his tongue with the sharp attack characteristic of the rapper, and setting his voice slightly off the beat. Mark's assumption of the role of rapper is presented as a momentary pose disconnected with either his self-absorption, or the possibility that his reticence to take direct action could be overcome.

This casual appropriation of an 'African-American' musical style by a white boy in Middle America gains even more piquancy if the viewer knows that The Beastie Boys themselves were the first commercially successful white rap group, and have suffered persistent accusations of an inauthentic cooption of an African-

American sound. With this awareness, Mark's performance becomes even more compromised, a copy of an original already charged with inauthenticity. Yet this knowledge is once again not necessary for an understanding of Mark's relation to the song as distanced: its presentation within the diegesis has already made that clear.

Rap in the Public Sphere: 'Girls L.G.B.N.A.F' and 'Freedom of Speech'

The two songs played diegetically in the school playground (but not on the dance stage) are both rap tracks. 'Girls L.G.B.N.A.F.' offers the first example of a piece of pop initiating public confrontation with the school authorities, the deputy head turning off the ghetto blaster as a group of boys listen to the song's sexually explicit lyrics. 'Freedom of Speech', an anti-censorship rap by Above the Law, works to the opposite affect of 'Scenario', rising above its diegetic status to attach itself to Mark's point of view, rather than beginning with a diegetic attachment that becomes fragmented through disconcerting sonic shifts.

The song occurs in a sequence immediately following Mark's unsuccessful attempt to talk one of his listeners out of committing suicide, at the end of which he puts on 'Me and the Devil Blues' by the Cowboy Junkies. A subdued country blues song, it is barely audible under Mark's words as he winds up his show in reflective mood. The cut to the school playground the following morning offers escape from the claustrophobic focus on Mark in his room, and the first conversation between two boys discussing the precise function of a "cock ring", a term they have heard on Hard Harry's show, provides further evidence that his notoriety is growing. Below this

conversation can be heard 'Freedom of Speech', and the track increases in volume upon the cut that reveals its diegetic source and Mark's entrance: a ghetto blaster which Mark walks past sheepishly. The sequence continues to follow Mark's progress through the schoolyard, without, however, the 'realistic' fluctuations of sound that had been indicated in its first shot. Instead, the song continues undiminished as the film cuts to Mark's horrified face and then pans across the sight that has caused him such consternation: a graffiti strewn wall carrying the slogan of his show, 'So Be It'. Here, the rap track combines with visual evidence that Mark's 'message' is developing beyond his control, its maintenance of volume felt as a kind of sonic attack on his introspective stance.

A More Expressive Introspection: 'Kick Out the Jams' and 'Wave of Mutilation'

The last three songs Mark plays from his bedroom studio demonstrate both a breaking down of his efforts to isolate himself from the world, an attempted reassertion of that isolation, and finally a partial 'coming out', expressed through the tentative assumption of a physical relationship with Nora.

Mark's broadcast of 'Kick Out the Jams' by the American punk band Henry Rollins and Bad Brains initiates a riot amongst his listeners, as he acknowledges and acts upon an awareness of his own celebrity for the first time. Pursued by the police and demonized by the media after the suicide of his caller, his response is to encourage his listeners to "do something crazy" as a life-affirming gesture. The transitions to spaces outside his bedroom that have occurred previously in musical sequences (during 'Love Comes In

Spurts', 'Wienerschnitzel' and 'Scenario') frustrate through their prosaic adherence to sonic 'realism' the construction of a mise-en-scène that would dissolve the boundaries between Mark and his audience. Here, though, aurally felt diegetic shifts are eschewed in favour of the type of unbroken, 'ideal' sound that heralds the show Mark broadcasts from his jeep. Yet, Mark is still holed up in his room, committed to his masquerade, and the individual acts of civil disruption carried out by his listeners remain isolated within separate frames, rather than cohering in one space as at the end of the film.

The two song extracts from Mark's show that follow do strive for a musically expressive mise-en-scène, not only releasing the songs from their diegetic source but also, as in the first version of 'Everybody Knows', exhibiting a visual responsiveness to the music beyond the movement and reactions of its listeners. The alternative rock song 'Wave of Mutilation' by the Pixies and Ivan Neville's soul ballad 'Why Can't I Fall In Love?' represent the opposite poles of the film's sonic heirarchy: the former detailing a self-absorption under threat; the latter providing the soundtrack for Mark's emergence into the public sphere.

Mark plays the Pixies' song after his inability to help yet another caller has dampened the spirit he had shown before playing 'Kick Out the Jams'. The track creeps in over an image of Mark swivelling in his chair pensively, continues as the sequence dissolves to the following day and proceeds to chronicle his journey to school. On the way he is shocked to see a newspaper headline about his own show. At school he is briefly confronted by Nora, who

has yet to break down his defences, and the music fades out when she returns to the friend to whom she had been speaking before Mark's arrival.

The conversation with his caller has clearly had a debilitating effect on Mark, a close shot showing him drop his head over the back of his chair, trails of smoke issuing from a cigarette while he looks forlornly to the ceiling (Fig 1.1). At the same time, this feeling of mental fatigue is articulated in the opening bars of the song, a plodding bass line sluggishly rising to a still subdued volume. Once the transition between night and day occurs, the only shared elements which can carry the mood from one segment to the other are Mark himself and the song which continues over the soundtrack. Consequently, the representation of Mark's body and the progress of the song are the two points around which other aspects of imagery and sound are organised. The style of performance (Mark's weighed-down posture and edginess) combines with the locating of his body within a particular space (the distanced aerial shots which detail his lonely walk along empty streets) to articulate Mark's feelings of exhaustion and alienation. Furthermore, the precise details involved in the construction of the mise-en-scène are often informed by the song, other parts of the filmic discourse responding to its cues, in order to benefit from the affective charge which it has gained by its association with the moment at which Mark's despair originated, the repercussions of which must be set out in the shots that follow.

The transition from night to day is achieved in a dissolve which opens out onto a distanced aerial pan of Mark walking along the street (Fig 1.2). The song is still in its intro, and the next cut,

to an even higher aerial shot (Fig 1.3), coincides with the drumbreak and shimmering guitar chord which heralds the entrance of the vocals, a transition in the song being matched by a movement in the image. This shot is accompanied by the singer's first words, "Cease to resist, saying my goodbye", after which four descending chords follow. The downward melodic movement of the song gives rise to a descent on the image track as the film cuts from its high position to ground level, viewing Mark from the other side of a street he is about to walk onto. As the third chord strikes, a lorry drives past, the trail of noise it produces being made to 'rhyme' with the sound of the guitar. Over the same shot, Black Francis, the vocalist, sings "drive my car" at which point a car breaks into the frame from the left (Fig 1.4). Here, 'Wave of Mutilation' completely dominates the formal structure of the shot: the edit which brings the shot into view is motivated by the arrival at a transitional point in the song (the bridge between the first line of the verse and the second); the downward melodic trajectory of the chords motivates the film's movement to a lower camera angle; a competing element on the soundtrack, the noise of the lorry, is made to correspond with a sound in the song; and the mise-en-scène answers the singer's call by bringing a car into the action.

A dissolve transfers the scene to another street, where we see Mark in the distance walking towards the camera, hands in pockets (Fig 1.5). As Black Francis sings "you think I'm dead", each note in the melody becomes higher, a progression mimicked by three guitar chords which ascend correspondingly underneath the vocals. This progression 'up' the scale is also articulated visually, the second

ascending chord giving rise to a dissolve in which Mark's body, now occupying a position much closer to the camera, overlaps with the disappearing image of his body from the previous shot (Fig 1.6). Like the music, Mark's image ascends in scale.

I have argued that the determinedly diegetic status of the songs Mark plays on his show from his bedroom, limits the potential for the mise-en-scène to offer visual equivalences for the music. This in turn is connected with Mark's reticence in accepting responsibility for the public reception of his message and music. 'Wave of Mutilation', in contrast, is made to play a role familiar to non-diegetic scored music, namely to express the "emotional reality" which lies behind observable gestures. Yet, like Leonard Cohen's 'Everybody Knows', the song is so intimately associated with Mark's anomie and retreat into himself, that it is denied the adaptability characteristic of scored music. That is to say, it is unable to apply itself to different narrative tasks within the same sequence. By appealing to the specific qualities associated with 'Wave of Mutilation', narrative action becomes frozen, and can only continue when the image completely ignores the song.

'Wave of Mutilation' takes its place within the narrative of Pump Up the Volume at a point in which Mark's response to his alienation and the encroachment of celebrity upon him is at its most bewildered and aimless. Whilst the mise-en-scène is constructed around the song, an unusual type of introverted spectacle arises. Mark is seen simply walking, without direction, his representation controlled by the course of the song. The space of the city streets becomes divorced from its real utilitarian layout, at least in the

first part of the sequence, as visual and aural data are organised in accordance with Mark's aimless wandering.

'Wave of Mutilation', then, occupies a carefully defined position within the narrative. When the film moves to a different register, the song, unlike scored film music, is not able to adapt its affective function. After the dissolve which has brought Mark closer to the camera, he sees a newspaper lying on the ground. He picks it up, and in a shot from over his shoulder, we see the headline: TEEN RADIO PIRATE UPS ATTACK (Fig 1.7). A cut back to the full frontal shot of Mark exhibits his shocked expression, as he drops the paper and walks briskly away (Fig 1.8). By this time the music has reached its chorus. However the narrative information given here, important in mapping the growth of Hard Harry's notoriety, must be conveyed without the affective charge of the song. When narrative action develops beyond Mark walking down streets, 'Wave of Mutilation' is incapable of response. It has been assigned the function of signalling, and creating a setting for, Mark's desire for anonymity, not to register his reaction when confronted with his new status as a celebrity.

The narrative becomes informed by the music once more in the following shot, as Mark continues walking. The cut to another street comes as the song moves out of its chorus, Black Francis singing an elongated "Wave", the sound of which is matched by the noise of another car driving past (Fig 1.9). At this point the vocals and lead guitar are dropped from the song, and the consequent decrease in volume is used to fade the music out almost completely, distancing it from a type of narrative action which falls outside its affective

range. During this 'natural' break, we see the school's guidance counsellor setting up a new advisory service (Fig 1.10), and Nora and her friend commenting upon it (Fig 1.11). The need to find a gap in the song in which to fit this information demonstrates how narrowly the function of 'Wave of Mutilation' has been defined. Mark's entrance onto the school playground (Fig 1.12) signals the reappearance of the song on the soundtrack, his arrival coinciding with the beginning of the second verse. As soon as Nora approaches Mark (Fig 1.13), however, the music fades decisively.

'Wave of Mutilation' is not equipped to provide the emotional tone for those parts of the sequence in which Mark's desire for anonymity is challenged, or when any other narrative action takes place. Rather than cohering disparate elements in the sequence (a function typical of scored music), it either becomes disengaged from the construction of narrative meaning or avoids contact with the image by dipping out of the soundtrack altogether. The song is given such an intimate affective relationship with Mark's state of mind that it has to be hidden when other narrative developments are foregrounded.

The Body Comes Out: 'Why Can't I Fall In Love?'

Ivan Neville's soul song 'Why Can't I Fall in Love' is also 'hidden' at various points of the tentative seduction scene between Mark and Nora that it soundtracks. However, at these moments the music does not become narratively redundant. Rather the process of 'stepping back' in the sonic mix and subsequent surging to the fore is given its own expressive quality, keeping pace with the tense stand-offs and revelatory releases that characterise the scene. In the

'Wave of Mutilation' sequence the construction of mise-en-scène around the smallest of musical details creates a fragmented, self-absorbed image centred on Mark's cowed body, which is often transformed into a graphic match for an element of the song. During 'Why Can't I Fall In Love?' Mark's body is displayed as 'whole' and stretched for the first time, the suggestion that the music pulses through him valued as an expressive release rather than as the pretext for a further immersion into self.

Both 'Wave of Mutilation' and 'Why Can't I Fall in Love?' begin with electric bass, but whereas the former is tentative and sluggish, the latter offers a strong physical presence. The first note of the song resonates with the depth of a bass string that has been plucked and then slided down whilst the note still rings, causing its sustain to be charged with a downward melodic energy, and merging with the organ note whose playing coincides with the introduction of the drums. The cut between a head on view of Mark as he reaches towards the tape deck to cue the song (Fig 2.1) and the following side shot of him (Fig 2.2) is made so that the force of this resonating bass is felt in tandem with the edit. The side shot shows Mark's arm (he is wearing no top) stretched out to the left of the frame and, as the note rings, he closes his eyes, tenses his shoulders and sighs, clearly feeling the music pulse through him. He then stretches out on his chair, his whole upper body displayed by a camera that has dollied back to accommodate his movement (Fig 2.3). There is also the suggestion that Mark feels the music physically in the first shot of the 'Wave of Mutilation' sequence, but the difference with which these bodily charges are represented is

instructive in defining the different expressive qualities given to the two pieces of music in the film.

'Wave of Mutilation' actually creeps onto the soundtrack in the previous shot of Nora listening to Mark's show, and is still rising slowly in volume during the shot of Mark. His position, swivelling on the chair, is the same as at the beginning of 'Why Can't I Fall in Love', but the shot is more cropped, from upper torso upwards. It also does not reframe to accommodate his movement (he rocks about in his chair), so that for much of the shot all that is visible of him is the back of his head. Disappearing completely through the dissolve, the image suggests the music only leads him further into his own mind, rather than offering the experience of becoming aware of his whole body that appears to be the effect of 'Why Can't I Fall In Love'. Rather than through a dissolve, the breakaway of the music from its ostensible diegetic source is achieved here through Mark's penetration of space, as he walks past the camera and out into the garden (Fig 2.4) where Nora is waiting for him, the music following his forging movement (registered in a back tracking shot) with its volume undiminished.

Nora enters the frame at the end of the first verse and begins talking to Mark whilst the song goes through an instrumental phase (a vocal-less repetition of the first verse), ceding in volume to the dialogue. By picking up where the vocals leave off, Nora establishes the cautious pattern of seduction characteristic of the scene. The music rises above its diegetic status to chart Mark's bold encroaching of the border between his room and the rest of the world that he has previously hidden behind. It then quietens to a

background pulse as his, and Nora's, shyness delays the moment of physical contact for which the song and both characters obviously yearn. The song is particularly suited for this kind of suspense because its verse consists of a simple, relentless, downwardly spiralling organ melody and heavy drumbeat that suggest a slow but determined progress towards some kind of release (the melodic freedom and gospel backing vocals of the chorus).

Cutting to a two shot as they circle around each other, getting ever closer, Nora ends their perplexed exchange by repeating Hard Harry's slogan "so be it". The song, which had been creeping up in volume over their last few words, reimposes its domination on the soundtrack as a longer two shot shows them grasping each other's hands and dancing, whilst a return to the closer two shot finally sees them venture a kiss (Fig 2.5). That this reassertion of dominance on the part of the song should occur with Nora's voicing of the radio show's slogan, suggests a parallel with the earlier attachment of 'Freedom of Speech' to Mark as he had seen his slogan daubed on the school wall. Here, though, the music surges onto the soundtrack as if expressing feelings that emanate from Mark himself, rather than as a sonic attack on his desired privacy.

The music fades again, once more as it goes into an instrumental break, when the sound of a police siren distracts them from their kiss. The music rises anew at another revelatory peak as Mark admits that his inhibitions are being cast away ("so you can talk when you want to?"; "yes I can"), the rise coinciding with Neville's vocal reemerging after the solo. Nora's own inhibitions come into play as she makes her excuses and leaves, the music once

again dipping beneath her flustered goodbyes.

However, the song rallies again for the final shot of the sequence, Neville repeating the chorus line soulfully, with a blues guitar wailing behind him. This plays over an image of Mark's half-naked body sprawled on the lawn, filling the frame from front to back (Fig 2.6). One reason Mark hides behind his radio alter ego is that it provides him with a fantasy of disembodiment. In one of his monologues he explains: "I like the idea that a voice can just go somewhere uninvited, just kind of hang out". If 'Wave of Mutilation' provides the most extreme visualization of this fantasy, his movement and place in the frame claimed up by the progress of the song, 'Why Can't I Fall in Love?' provides the opposite experience: the moment at which Mark is put in touch with his (and someone else's) body. This assertion of physicality is played out as a libidinous ebb and flow, the sequence reamplifying the song's own expressive dynamics by choreographing a range of fluctuations in volume keyed in to the particular tensions and release of the narrative action.

The Voice Comes Out: 'Dad, I'm In Jail' and 'Living In the Fast Lane'

This sequence provides the denoument to one half of the 'coming out' narrative that drives Pump Up the Volume, Mark finally recognising the physicality of his own body with Nora. However, the song is still interrupted by a signifier of the other narrative strand that Mark needs to confront: the siren that indicates the presence of the police searching for the errant broadcaster. If 'Why Can't I Fall In Love?' soundtracks Mark's discovery of his body, his 'rap' at the

end of the film and the two tracks he plays whilst on the road in his jeep signify the emergence of a publically confrontational voice.

'Dad I'm in Jail' and 'Living in the Fast Lane' have more elements associated with rap music in them than any of the tracks Mark plays from his room (apart from the special case of 'Scenario'). The first features a programmed hip-hop beat, a sequenced bass line and an aggressively spoken (rather than sung) vocal. The second is an example of the rap/rock crossover that was popularized in the late Eighties and early Nineties by groups like Rage Against the Machine, Faith No More and Red Hot Chilli Peppers. Played on traditional rock instruments, it contains an anthemic rock chorus, but also a funky rhythm section that underpins the hard-edged rap in the verse.

Ted Swedenburg has described how rap has been commodified as a vehicle for public protest and defiance, suggesting the aesthetics of its attack lie in its subordination of "cutting edge formal innovation" (sampling, sequencing etc.) to the display of strength and 'authenticity' which characterises the rapper's vocal delivery.[17] An awareness of the subversive potential of technology, with a concomitant display of mastery over that technology by the presence of a strong human voice lies at the heart of Swedenburg's characterisation. Mark's streamlined protest, all his broadcasting equipment packed into one fast-moving unit, his vocal harmonizer discarded and his 'real' voice revealed, can be seen to embody the

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17 Ted Swedenburg, 'Homies in the 'Hood: Rap's Commodification of Insubordination', New Formations, no 18 Winter 1992, pp53-66, p57

"mobile oppositional practices"[18] of rap. Yet, once again, an argument is made within the narrative that places these extratextual characterisations of the politics of rap and sampling within the fictional world of the film.

The first sign of public confrontation between the school authorities and its pupils occurs when the deputy head switches off the rap song 'Everybody L.G.B.N.A.F.' that has been playing on a ghetto blaster in the school playground. Furthermore, the action that penetrates the power bases of the school itself for the first time is achieved through the practice of sampling. A couple of kids wire up the school's public address system so that it plays an electronically treated recording of an on-air argument between Hard Harry and the school's unwitting guidance counsellor David Deaver, with Deaver's name cut up into endlessly repeated syllables. This sonic assault forces the headmistress to close down their communications' system (a powerful means of control) completely.

Here, then, Mark's anonymous hounding of the school is the material subverted and pressed into public confrontational action, suggesting his private protests need to be transformed before they can become fully effective. The alignment of the wiring up of the PA with the oppositional practices of rap is reinforced soon after as two boys strut out of school, rapping Deaver's name in imitation of what they have heard, the non-diegetic score providing them with a backbeat.

Rap's requirement of a strong voice to assert truths above its

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[18] Ibid, p65

musical backing has also been signalled within the film before Mark's abandonment of his vocal harmonizer. The 'failed' rap of 'Scenario', with its distorting sonic shifts, suggests that Mark will need to find his real voice if he is truly to become the "rap king of Arizona". The two rap songs aired in the school playground, away from the controlled space of the dance stage, demonstrate the pervasiveness of the rapper's voice in the public sphere, especially when 'Freedom of Speech' combines with the 'So Be It' slogan to present Mark with an intimidating vision of public protest.

Conclusion

Throughout its narrative, Pump Up the Volume rearticulates cultural assumptions about the music it uses on the level of the story of the film rather than employing those assumptions as subtext. Soul music, for example, is generally taken to be a more fully 'bodily' music than rock, the sweeping melodic variations and rhythmic depths typical of its delivery signifiers of the rise and fall of an unsuppressed passion.[19] The film's use of 'Why Can't I Fall In Love?' reconfigures this passion in narrative terms, providing the song with a new regime of sonic ebb and flow suited to the hesitations and rushes of Mark and Nora's mutual seduction. Simon Reynolds has described a dominant trope of alternative guitar music from the late Eighties as "oceanic rock": an organisation of sound that strives to invert rock's expressive vocabulary and aspire to a

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[19] For a critical account of soul music's significance as "a token of strength of feeling" at the turn of the Nineties see Simon Reynolds, Blissed Out: The Raptures of Rock, London, Serpent's Tail, 1990, pp79-101

transcendence from "the self, time, and the real world".[20] The Pixies' reticent rendition of 'Wave of Mutilation' can be evaluated within this generic category, creating a sensual, enveloping sonic landscape through the laziness of its rhythm, the echo effects on the guitar, and the calm with which singer Black Francis voices a lyric detailing ego-loss, annihilation and apocalypse. Yet, we do not understand Mark's escape from the world in this sequence as the inevitable imposition of the song's influence on him. It is through the enactment of Mark's aimless wandering that the expressive potential of the song is revealed, rather than through a predetermined perception of the song that his wandering is made somehow unavoidable.

When Mark pauses on his walk to read the newspaper headline, 'Wave of Mutilation' ceases to meaningfully connect with the narrative image. The music becomes narratively redundant (does not help to 'make fictional' to use Levinson's phrase[21]), not because it stands outside the world circumscribed by the film's story, but precisely because it has been attributed a certain, and limited, expressive potential within that story. It is through the revelation of what falls outside its affective range as well as what falls within it that the pop music in Pump Up the Volume is able to tell a story about itself.

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[20] Ibid, p127

[21] Jerrold Levinson, 'Film Music and Narrative Agency', in David Bordwell and Noel Carroll (eds), Post-Theory: Reconstructing Film Studies, Wisconsin, University of Wisconsin Press, 1996, pp248-278, p263

Pop Music and Identity/Film Music and Characterisation: Baby, It's You

Pop Music and the Forging of Identity

Pump Up the Volume presents its songs in such a way that they provide a key to understanding Mark's emotional state at any particular moment. This use of music is of course also fundamental to the workings of the composed score, but, as I note in the conclusion to my analysis, the process of forging affective alliances between an 'imported' song and on-screen character necessitates the music being disassociated from particular kinds of narrative action: the pop song, if it is to retain its specificity, necessarily lacks the 'mutability' characteristic of the composed score. Yet, the special qualities and affective role of pop is not only mapped musically in Pump Up the Volume; by making Mark a DJ, and allowing him to talk about how the music makes him feel, the film also communicates verbally the importance of pop music as a collaborator in the forging of identity.

Mark's airing of the Beastie Boy's 'Scenario' allows him to self-consciously adopt the pose of rapper; to articulate the dead-end lifestyle of his fellow sufferers in America's "white-bread land", he puts on the Descendant's 'Wienerschnitzel'; to reiterate his point, he plays it again. In these instances, Mark role-plays, through music, different personas (the streetwise rapper; alienated suburban youth), thereby exhibiting the 'anti-essentialist' aesthetic that Simon Frith identifies as central to people's use of pop music:

> Identity comes from the outside, not the inside; it is something we put or try on, not something we reveal or discover.[22]

All cultural forms offer identities to inhabit, but Frith claims a particular importance of pop music in providing a sense of self:

> Music is especially important for our sense of ourselves because of its unique emotional intensity - we absorb songs into our own lives and rhythm into our own bodies.
> In John Blacking's words, "Because music is concerned with feelings which are primarily individual and rooted in the body, its structural and sensuous elements resonate more with individuals' cognitive and emotional sets than with their cultural sentiments, although its external manner and expression are rooted in historical circumstances." Music, we could say, provides us with an intensely subjective sense of being sociable.[23]

Pump Up the Volume indulges this sense of pop music being part of a socially informed performance of individual feeling. The manner in which Mark's body is displayed as cowed and fragmented during 'Wave of Mutilation' and as confident and whole during 'Why Can't I Fall in Love' demonstrates the film's willingness to accept common assumptions about how different types of music are thought to be

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22 Simon Frith, Performing Rites: On the Value of Popular Music, Oxford, Oxford University Press, 1996, p273

23 Simon Frith, Performing Rites, p273

absorbed into our lives and to do different work upon our bodies. I have used the term "reamplification" to describe the process by which these assumptions are articulated in relation to a particular narrative scenario. However, narrative cinema also has the potential to represent the possibility of becoming absorbed in different identities offered by pop music without romanticizing that absorption.

John Sayles' Baby, It's You (1982) focuses upon the relationship through high school and beyond of two teenagers, both of whom seek a sense of self through excessive role-playing: middle-class Jill (Rosanna Arquette) as an aspiring actress; and the working class Italian-American Sheik (Vincent Spano) as a would-be singer in the style of his hero Frank Sinatra. In its use of pop songs from the period (the film is set in 1966 and 1967) and through the anachronistic non-diegetic presence of Bruce Springsteen songs from the 70s, the film suggests its music as a potential element in and commentary upon Jill and Sheik's role-playing, whilst also undermining its status as a source of identity by the nature of the narrative action it is asked to accompany. In its simultaneous orchestration of its music to the specific demands of the narrative and its acknowledgement of the songs as particular types of pop, Baby, It's You is exemplary of the type of interaction between film and pop music I have identified throughout my thesis. However, with its unusually stringent interrogation of the role of pop music in the act of role-playing, Baby, It's You suggests a fundamental difference between pop's provision of a "point of view" to filmic characters and that offered by the composed score.

Baby, It's You's Two-Part Structure

Baby, It's You, unusually for a "teen romance", splits its action between high school and college, rather than choosing between the two. Paramount, the film's backers, were sceptical about this two-part structure, as writer-director Sayles explains:

> My distanced opinion on it is that they had seen Valley Girl and Porkys and Fast Times at Ridgemont High and felt, "Jeez, we could have a big hit high school comedy." and Baby, It's You just was never going to turn into a high school comedy. So they said to me, "Look, the high school section is really great, and we really want to cut down on the college parts, because it's kind of long and it's kind of a downer."[24]

A re-edit by Jerry Greenberg was rejected by Sayles, who threatened to take his name off the credits should the film come out in that form. Eventually, Paramount backed down and Sayles retained the right to the final cut.

The extension of the narrative into Jill's first year at college and Sheik's attempts to make it as a singer in Miami is crucial to the film's revelation of pop music as a provider of possible identities and to its reflections upon the nature of this provision. The two parts reflect on each other more generally, being paralleled in terms of location, narrative progression, rhyming characters and in repeated references by Jill in the second half to events that had

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[24] John Sayles and Gavin Smith, Sayles on Sayles, London, Faber and Faber, 1998, p92

occurred in the first. The care with which these parallels are set up is indicated in the first four scenes of each section, which echo each other exactly in terms of location:

Section One	Section Two
School	University
Drama hall	Drama class
Jill at home with parents	Parents reading letter from Jill
School canteen	University canteen

The two parts also close in similar circumstances, each culminating in scenes of Sheik driving frantically and with the school/college prom. Both also include one sequence away from each section's two main sites of action: Jill and Sheik's hometown of Trenton, New Jersey; and Jill's university. In the first section, Sheik persuades Jill to skip school and drive out to Astbury Park; in the second, Jill visits Sheik in Miami. These two sequences in turn reflect upon each other in their dramatic structure. In the first, Jill and Sheik drive out to the pier and walk along the beach before dancing to Frank Sinatra, playing on a diner jukebox. They then kiss goodbye passionately by Sheik's car. The Miami sequence also opens with Jill driving towards and walking along a beach, this time with an old schoolfriend. The diner episode is echoed by Jill's arrival at the bar where Sheik is making a living lip-synching to Frank Sinatra: he has become the jukebox. Finally, their passionate car-side kiss finds a correspondent in the unsatisfying sex undertaken by the couple in Sheik's apartment, and their cold goodbye at the airport.

If the Miami sequence recalls the Astbury Park episode, but replays it with characters who have conspicuously drifted apart from one another, the various pieces of music that soundtrack the scenes are just as telling in their different affective roles. In the first, Ben E. King's 'Stand By Me' strikes up powerfully on the soundtrack as Sheik and Jill hit the road, whilst in the diner Sheik tells Jill what buttons to press on the jukebox to select Sinatra's 'Strangers in the Night'. I will attend to the specific alliance of music and narrative action and the sonic profiling of the songs later, but it is enough to note now that there is at least an indication that 'Stand By Me' expresses what the characters 'feel' at that moment and that 'Strangers in the Night' helps Sheik deliver a performance of feeling in front of Jill. 'Stand By Me' takes its place in, and seems in its lyric to aptly comment upon, a familiar display of transcendent coupledom: as long as Sheik and Jill remain true to each other, they can overcome the social divides that threaten to tear them apart. Sheik manufactures a moment of intimacy on his terms in the diner by encouraging Jill to put on the Sinatra track.

The Miami sequence is typical of the film's concluding section in its refusal to allow music to take part in the representation of characters' emotional states. This episode signals Sheik's reappearance into the narrative after his absence from the opening of the second part. His miming to Sinatra (and afterwards Sixties crooner Jack Jones) is both a humbling display of his lack of progress in becoming a successful performer in his own right, and a vocal reminder of how much the presentation of his character in the first section of the film had relied on the musical voices of others.

In the opening section, Sheik reveals his obsession with Sinatra, but is soundtracked non-diegetically and anachronistically by Bruce Springsteen songs from the Seventies. The suggestion that Sheik's performance is enabled, rather than simply accompanied, by the Springsteen songs, will be discussed later, but his karaoking to Sinatra here puts such a suggestion in an entirely transparent form: the tape of Sinatra singing is literally what allows the performance to take place.

This episode brings the contrivance of Sheik's performance onto a concrete diegetic level. In Jill's case, the first section shows her incorporating the music she listens to into her efforts of self-display, whether dancing in front of the mirror to 'Stop! In the Name of Love' or singing 'Chapel of Love' with her friends in the car as they tease her about her relationship with Sheik. As I will discuss, the film, even in its opening section, reflects upon, rather than merely represents, this spectacle of Jill performing to pop. However, in the second part, Jill is pointedly 'disinterested' in the music that plays in the background. She cowers in the corner of the college disco as a 60s beat band thrash out a soundtrack for the raucous crowd. 'Venus in Furs', Velvet Underground's paean to sado-masochism, plays on in a student's room as Jill regales her fellow dorm residents with yet another story about Sheik. Finally, the 'unapplied' nature of the music in relation to Jill is asserted to such an extent that Simon and Garfunkel's 'Bookends' album moves quietly from track to track in the background whilst Jill casually asks her new friend Steve if he wants to sleep with her.

If Jill is unconcerned about the music she hears, it is as

equally disinterested in her. The first song of the second section is Procul Harem's 'Whiter Shade of Pale', which plays quietly (non-diegetically) as Jill's mother reads aloud a letter from her daughter describing her first semester. The visual montage of events of the past term that accompanies the letter clearly contradicts much of what she has written: as her mother reads that Jill is taking the "wonderful opportunity to make friends among people I would never have met in Trenton", we see her walking to her room alone and then sitting on her bed, morosely inspecting a sandwich. Her letter claims that she is concentrating on her acting skills rather than worrying about the size of the parts she gets, yet the visuals show Jill looking deflated as she scans a cast list to see if her name is included.

Significantly, 'Whiter Shade of Pale' does not take part in this mismatching of information: it simply indicates the period to which the action has now moved (1967). Sheik's miming to Sinatra brings to a diegetic level and makes banal the reliance on music of Sheik's self-presentation in the first part of Baby, It's You. The letter montage signals that pop will no longer strive to attach itself to Jill's perception of events. In so doing, it draws a line under the tendency of the first half of the film to first propose, and then increasingly call into question, homologies between different types of music and different types of character. It is this process of placing music in particular narrative scenarios and reflecting upon such placement that I will now address.

Suggesting Homologies Between Music and Character

Jill's singing of 'Chapel of Love' in the car with her friends is indicative of the film's perspective on pop music: as a source of identity that can only be utilised as such through self-conscious performance. After quizzing Jill about her recent first date with Sheik, her friends serenade her with a chorus from the song (Jill soon joins in), a no. 1 hit for girl-group The Dixie Cups of the period in which the film is set. This scene could be regarded as paying testament to a popular notion of how closely teenage girls related to girl-group pop in the early Sixties. Susan Douglas, for example, states:

> The most important thing about this music, the reason it spoke to us so powerfully, was that it gave voice to all of the warring selves inside us struggling, blindly and with a crushing sense of insecurity, to forge something resembling a coherent identity ... In the early 1960s, pop music became the one area of popular culture in which adolescent female voices could be clearly heard.[25]

In Baby, It's You, Jill is indeed associated initially with girl-group songs, but the songs are never made to 'speak' for her in a transparent manner. 'Chapel of Love' succeeds a conversation which has dwelt on Sheik's incongruity, in terms of both race and class, as a suitor for Jill. The song is sung mockingly, rather than seriously, as if the simplicity of its romantic scenario ("going to the chapel

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25 Susan Douglas, Where the Girls Are: Growing Up Female with the Mass Media, New York, Times Books, 1994, p77

and we're gonna get married") bears no relation to the complexities of Jill and Sheik's socially problematic relationship. Throughout its course, Baby, It's You hints at a homology between the gender, class and race of its characters and particular types of music, only for the strength of those attachments to founder as the musical sequences are enacted.

The film opens conventionally for a teen movie, by introducing two lead characters occupying disparate positions within the rigorously defined social order operating in their high school. The rock'n'roll song 'Wooly Bully' by Sam the Sham and the Pharaohs has been playing over the titles, and continues throughout the opening sequence. The transition away from the credits is signalled by the sound of the school bell, whereupon the film fades into a shot of an empty school corridor. The bell prompts a speedy exodus from the classrooms to either side of the passageway, and the hall floods with students, the space suddenly awash with noise and movement in all directions. Out of the melée, the camera settles upon Jill and her three friends, tracking back to accommodate their movement. Clutching her books to her chest, Jill heads the group and leads the conversation, their chat finally resting on the forthcoming sorority meeting, of which Jill has been elected president. On the ringing of another school bell, Jill enters the classroom to the left, exiting the frame, as the corridor empties of bodies and noise as quickly as it had been filled.

Jill's movement is choreographed between the diegetic sound of the two school bells that frame her passage from one classroom to another. In this manner, despite the presence of a non-diegetic

song on the soundtrack, she is located in 'school time'. Sheik is also introduced in this sequence, but, in contrast to Jill, moves in 'song time'. The ringing of the first bell heralds 'Wooly Bully's subduing on the soundtrack in favour of the sounds of the school and, in particular, Jill's chatter. Sheik's first appearance prompts both an interruption in Jill's conversation, a disruption of the smooth backtracking shot that had chronicled her movement, and the reemergence of the song to prominence on the soundtrack.

Underneath the dialogue, the song is about to reach its sax solo. Jill's description of a film she has just seen is interrupted when a boy greets her as he walks past. This acknowledgement of her existence causes great speculation amongst the girls, although Jill laughs off any suggestion of romance. Turned to her friend, rather than looking forward, she bumps into Sheik, who has emerged in the middle of the corridor, front of frame, with his back to the camera (Fig 1.1). At this point, the tracking shot is abandoned in favour of a glide into a mid-close shot of Sheik as he turns around coolly to appraise Jill (Fig 1.2). Up to this point, the sax solo had aped the chugging rhythm of the song's verses, but in tandem with the glide in on Sheik, the sax dips down the scale and then sallies upwards, a correlation suggested between the disruption of the regular pattern of the solo and the suspension of the smooth tracking shot, as well as a parallel between the movement upwards of the melody and the shot's gliding towards Sheik's face.

There is a brief close shot of Jill as she looks at Sheik and begins to turn away, before a return to the tracking shot that dominates the sequence, Sheik remaining stationary in the

background. The second bell clears the hall, leaving Sheik alone. At this point his movement falls in time with the music, when he responds to the singer's concluding cry "watch it now, here he comes!" by striding towards the camera, his steps choreographed to chime with the emphatically slammed down guitar chords and snare beats that form the song's climax (Fig 1.3). In this manner, Sheik becomes associated with the wild bull of the lyrics.

John Sayles has commented upon his use of on-set playback of songs during the making of Baby, It's You:

> In the opening sequence we got 'Wooly Bully' and we just cranked it up, and we said to the kids, "just jump around to this inside your rooms, and then the minute we turn it off..." In fact, we didn't even turn it off until two lines in from Rosanna, because we didn't see her mouth yet. So the kids were energized by this really loud, blasting music as they poured out into the school hallway, and they had some of the rhythm of it.[26]

However, there is a difference between the pace of action being made to correspond with the rhythm of the song, and the sequence's suggestion of alliances between specific elements of the music (the sax solo and climax) only when Sheik is the focus of attention on-screen. Jill's appearance is circumscribed by the ringing of the two school bells, placing her firmly within the institutional framework of the school. Sheik's brief entrance isolates him from the flow of

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[26] John Sayles and Gavin Smith, Sayles on Sayles, London, Faber and Faber, 1998, p88

students walking between classes, his movement associated instead with elements of a song that has no source in the diegesis and is otherwise subdued when attached to the activities of other characters in the scene.

The opening sequence places Jill in a position of comfort in relation to her surroundings, whilst Sheik is isolated from them, not party to the movement from one room to the next marshalled by the school bells, and instead singled out through association with elements of 'Wooly Bully'. The next two musical sequences continue to secure Jill within the diegesis whilst identifying Sheik with a non-diegetic song that marks his difference. The two scenes are also played out in such a way as to make the music on the soundtrack gender specific. Jill plays the intro to 'You Don't Have To Say You Love Me' by Dusty Springfield on her bedroom dansette, a scene which is immediately followed by Sheik walking into the school canteen to the non-diegetic strains of Bruce Springsteen's 'It's Hard to Be a Saint in the City'. The first sequence is conveyed in one static shot and renders naturalistically the tinny sound coming from Jill's record player, whereas in the second the comparatively glistening production values of Springsteen's song are displayed to their best advantage without any competing diegetic sounds. Furthermore, the sequence cuts around Sheik's strutting body to emphasise equivalences between Sheik and the streetwise character Springsteen sings about.

It has been common to equate cultural expressions of femininity with passivity and those of masculinity with activity. These two sequences throw those distinctions into sharp relief, Jill

reclined on her bed, toying distractedly with her teddy bear, Sheik making his presence felt as he swaggers around the dinner hall. 'You Don't Have to Say You Love Me' shares with the film's title song 'Baby, It's You' a lyric that describes a woman's self-sacrificing devotion to their partner. 'It's Hard to Be a Saint in the City', on the other hand, details a man ranging through the city streets, taking from them whatever he desires. The fact that one song is identifiably 'pop' and the other 'rock' also demonstrates an awareness of a familiar alliance between the feminine and pop and the masculine and rock. The manner in which the numbers are sonically presented inflects yet another assumption that stems from this division: the appeal of 'You Don't Have to Say You Love Me' lies in its ephemerality (it offers Jill comfort at that moment in her bedroom, but is also limited to that space); 'It's Hard to Be a Saint in the City' has a more pervasive and lasting stature, actually 'cheating' time (a 70s rock song playing in a film set in the 60s) and ranging over diegetic space and sound.

Problematizing Homologies Between Music and Character

'You Don't Have to Say You Love Me' and 'It's Hard to Be a Saint in the City' both indulge conventionally coded displays of feminine and masculine behaviour. However, these sequences also exhibit a strain between the general scenario which the songs are made to soundtrack and the actual rendering of those situations. I have noted that Sheik's miming to Sinatra in the Miami bar crystallizes his lack of an original voice and reliance on his hero to provide him with a sense of identity. The school canteen sequence provides the first full expression of this self-conscious 'trying on' of musical

personas, and in the process demonstrates a propensity that has been noted at points during my analysis of Sleepless in Seattle and Pump Up the Volume: namely, the possibility that pop songs set the scene for on-screen action rather than simply accompany it.

The 'Wave of Mutilation' sequence in Pump Up the Volume has been the most prominent example of this tendency for the image to be, at times, 'music led'. However, this combination of music and narrative action is at the service of the spectacle of Mark's self-absorption, and the sequence is enacted in a manner that suggests a faith in the music itself being concerned with self-absorption. 'It's Hard to Be a Saint in the City', in contrast, is envisaged as being a song about the general process of making a spectacle of oneself in the first place. Pop music's ability to provide identity from "the outside", to use Simon Frith's formulation, is the main concern of this sequence, rather than, as in the case of Pump Up the Volume, romanticizing the music as a way of expressing what Mark 'really' feels inside.

Bruce Springsteen's song is, in itself, concerned with performance. A first-person description of a man swaggering through the tough city streets, it makes constant recourse to simile or metaphor: he has "skin like leather", "the diamond hard look of a cobra", bursts "just like a supernova", walks "like Brando right into the sun" and dances "just like a Casanova". The song describes its protagonist's activity by reference to phenomena outside of himself, just as Sheik's journey through the canteen relies on a deliberate manufacturing of alliances with the song for its impressive effect.

'Wooly Bully' brings itself to a full stop in a conspicuous

manner: its emphatic guitar chords combine with the altered drum pattern (forsaking its rolling 4/4 rhythm by dropping the bass drum and hi-hat, leaving the snare to sound out in tandem with the guitar) to signal that the song has reached its climax. Similarly, the intro to 'It's Hard to Be a Saint in the City' is self-consciously an introduction, featuring the musicians gearing up before launching into the swaggering attack of the main body of the song. The drummer taps his hi-hat whilst the guitarist tentatively strokes, rather than continuously strums, the opening chords, and the pianist plays a wandering melody which only acquires a coherent, vamping rhythm when the full drums kick in.

This impression of getting musically organised plays over Sheik's own efforts of organisation, as he looks at his reflection in a pane of glass on the canteen door and combs his hair (Fig 2.1) ("slicked sweet" in the manner described in the song later on), his actions choreographed exactly in sync with the first stroke of guitar and the two hi-hats that play underneath it. Satisfied with his appearance, Sheik walks into the canteen and stands by the entrance, surveying the scene. Two cutaways show students glancing over their shoulder or looking up, presumably in his direction. At this point, the song is still in its intro. When Springsteen begins to sing, the camera returns to Sheik in medium close up. His first action is to turn his head to the right and shift his eyes from side to side (Fig 2.2). Springsteen, meanwhile, sings "I had skin like leather and the diamond hard look of a cobra". Sheik's studied movement gives the impression that he is displaying his body in terms of the song (he is indeed tanned, and his gaze is steely). Furthermore, it is only at the

end of this line that he begins to walk around the room, as the film cuts to a side-tracking shot. The deliberation with which Sheik is made to wait for Springsteen's lyric before moving suggests that he needs to be commented upon by the song if his movement is to gain authority. Later, Sheik stands still during the piano crescendo that separates the first and second verse, and only moves when the singing starts again (Fig 2.4). The lyric "I could walk like Brando right into the sun" plays over a profile shot of Sheik, who turns his head on the mention of Brando and, at the end of the line, tips his finger (Fig 2.3). Without the presence of an on-screen recipient for Sheik's action, the gesture gives the impression of acknowledging the compliment of being compared to Brando by the song. Immediately after the following line "dance like a Casanova", there are more cutaways to two girls looking towards him, the reference to the renowned lover in the song again seeming to encourage the display of on-screen action, rather than simply accompany it.

Without the presence of 'It's Hard to Be a Saint in the City' on the soundtrack, Sheik's pacing around the dinner hall would appear undynamic. The chief dramatic incident of the scene, after all, involves him stealing a chip from someone's plate, an episode which is choreographed to a moment of musical drama in the song (the drums dropping out momentarily to foreground the racing semi-acoustic guitar). The importance of the music to bestow energy upon the sequence is not just felt by the viewer; Sheik himself is made to display an awareness that he must synchronise his movement to the song if it is to appear out of the ordinary. In this way, the song is not made to simply 'speak for' Sheik throughout the sequence.

Rather, his mannered movement suggests that the music is a necessary requirement if he is to be allowed to 'speak' in such a way at all.

The notion that 'You Don't Have to Say You Love Me', the intro of which immediately precedes the canteen sequence as Jill listens to it in her room, may be a natural choice to soundtrack Jill's passive posing on her bed is also undermined, this time by manufacturing ambiguity over the state of mind Jill is in when she plays the song.

In the penultimate scene of Baby, It's You, Jill admits that she does not know what she wants. Throughout the film, she remains in a state of conjecture: dreaming about winning the lead part in the school play; fretting over whether she has been accepted to university; and then, once at college, retelling stories about her relationship with Sheik, even though she claims to have disowned him. In its opening sequences, the film performs a series of juxtapositions that cast doubts over what Jill is dreaming about at any one time.

The opening sequences indicate the two factors occupying Jill's mind: her audition for the school play and her first encounter with Sheik. After 'Wooly Bully' ends, Sheik is seen in close-up looking silently through the classroom window at Jill, who does not see him. The scene cuts to Jill's audition, where she immediately intones the line "I dream about him all the time": the audition speech becomes a reciprocation of the interest Sheik displays in her in the previous shot. The next scene shows Jill returning home and discussing the importance of getting the main part in the play with

her parents. She then goes into her room and puts on the Dusty Springfield record, apparently preoccupied with the outcome of the audition (she is meant to be doing her homework).

Yet again, the film undercuts this assumption by pairing the scene with Sheik's performance to 'It's Hard to Be a Saint in the City', the intro to 'You Don't Have to Say You Love Me' becoming a subdued preliminary to the bolder sound of the Springsteen song. 'It's Hard To Be a Saint in the City' fades out when Sheik begins to chat up Jill, in their first sustained encounter. The next scene features Jill daydreaming in class, writing something in her exercise book. At this point it *would* be plausible to assume she may be thinking about Sheik, but the film thwarts this expectation when it reveals that Jill has been drawing a picture of her own name up in lights.

The question of what Jill is feeling as she lies on her bed listening to 'You Don't Have to Say You Love Me' is problematized by its positioning within a network of scenes that deliberately reorientate the direction of her daydreams. I have argued that the use of 'Whiter Shade of Pale' over the montage of Jill's first weeks at college and the contradictory voiceover reading the letter she has written to her parents, signals the abandonment of any attempt to associate Jill with the music that accompanies her actions. However, it also compresses into one sequence this initial strategy of juxtaposing various narrative elements to call into question the version of events as they are presented by Jill. Even at the moments when alliances between Sheik and Jill with particular types of music are first being suggested, the film undermines the

'naturalness' of these alliances: in Sheik's case by marking his entrance into the canteen as a performance enabled rather than simply accompanied by the music; and in Jill's by resisting the characterisation of the song as 'giving voice' to her emotional state, by deliberately creating ambiguity about what that emotional state precisely is.

Viewing Music From the 'Wrong' Perspective

A Bruce Springsteen track and girl-group song are subsequently used to further undermine the simple equation of Sheik with male rock and Jill with female pop. 'E Street Shuffle' by Springsteen and 'Baby, It's You' by the Shirelles both feature in sequences that deny the perspective that might be expected: namely, they become attached to the point of view of the 'wrong' character.

'E Street Shuffle' plays non-diegetically when Sheik takes Jill on their first date to Joey D's, an Italian-American bar which he regularly frequents and which is obviously unfamiliar to Jill. Like 'It's Hard to Be a Saint in the City', the song provides a street-level view of the hustle of city life. Whereas in the first sequence, Sheik's attachment to the song is made to seem too dependent, here the scene is wrested from his perspective entirely, so that the energy of the song and its confident appraisal of the environment it surveys is not registered visually. Instead the chance to see Sheik impose himself in his 'natural' habitat is deliberately confounded in favour of chronicling the far less dynamic interaction with the location offered by Jill's bewildered and bored glances around the bar (Fig 3.1).

'Baby, It's You' also soundtracks a sequence whose action

would seem to make the choice of song inappropriate. The lyric concerns a woman's undying love for a man despite his indifference towards her:

> It's not the way you smile that touched my heart
> It's not the way you kiss that tears me apart
> But many nights roll by, I sit alone at home and cry
> Over you, what can I do?
> I can't help myself, cos baby, it's you

Yet the scene features Sheik fruitlessly pursuing Jill after they have had an argument. Apart from the discrepancy in giving Sheik a female 'voice', there is another displacement involved. The song describes the woman's love as a passive longing, but Sheik's efforts are characterised by active harassment (Fig 4.1) (soon after this scene, he even goes as far as kidnapping Jill). From the initial indication that Jill and Sheik are to be connected with distinct types of music in the opening sequences, the film reaches a point here where Sheik is soundtracked by 'Jill's' music. The certainty with which the song can be related to character action is further problematized by the disparity between Sheik's behaviour and that narrated in the song. Both Sheik and the singer are convinced their lover is made for them, but each display exactly opposite methods of demonstrating their devotion (one longing passively, the other actively harassing).

Pop Music and Cars

The concentration on the role of music in characters' performance within the film and its undermining through attachment to the 'wrong' perspective is borne out in Baby, It's You's many driving sequences. The car has, of course, been a potent symbol of the rock'n'roll teenager's new spirit of autonomy and desire for escape from parental control. In addition, a familiar trope of the teen movie has been to combine driving sequences with the pop music that is seen to voice teenagers' desires (the most celebrated example being American Graffiti (1973)). The film's first such scene overdetermines the envisagement of the car as a vehicle for teen seduction and its association with rock'n'roll, to the extent that Sheik's attempts to impress Jill by taking her for a spin in the 'Ratmobile' take on the character of a well-rehearsed ritual.

The episode is prefaced by a protracted, playful discussion between the couple as to whether Jill can accept Sheik's offer of a ride; a negotiation about whether they should engage in this particular teen rites of passage. Once in the car, the Isley Brothers' frantic version of 'Shout' strikes up immediately as Sheik hits the drive button (Fig 5.1). The two shots that follow, of Sheik pressing down on the accelerator (Fig 5.2) and the car racing towards the ground-level camera (Fig 5.3), come so quickly that they could be said to approximate the song's dramatic kicking into gear: both car and song explode out of the blocks.

This overplayed connection between music and machine is developed as the car skids to a halt past Jill's female friends, who are looking on at the action in an unnaturally static pose (Fig 5.4), in

a shot that lasts longer than might be expected, and drains the mise-en-scène of energy: the girls look like a professional panel of judges, coolly appraising Sheik and Jill's performance. As the car stops dead, the song simply grinds to a halt, mid-flow. The framing of the sequence as an elaborate performance is further emphasised by Jill and Sheik's final words before she steps out of the car. With Jill framed in the open car window and Sheik outside, leaning on the hood (Fig 5.5), they engage in a deadpan exchange: Sheik - "You like to drive fast?"; Jill - "I love it". Sheik then pulls open the door and Jill gets out, both maintaining eye contact as Sheik says "I'll see you tomorrow then?", to which Jill replies with a cocky "don't count on it" (Fig 5.6). Both Jill and Sheik sounds like actors delivering lines and their movements appear equally predetermined.

I have identified the girls' singing of 'Chapel of Love', the second sequence to combine music with driving, as a moment where the film's questioning of pop's ability to match itself to the emotional situations of the film's characters is brought onto a diegetic level (that is to say, commented upon by the characters themselves). The third sequence, describing Sheik and Jill's drive to Astbury Park and stroll on the beach, to the strains of Ben E. King's 'Stand By Me', may, as I have already intimated, seem to be attempting just such an unproblematic match: Sheik and Jill demonstrate their determination to stay together by playing truant from school, the institution which provides the site upon which their social differences are most keenly felt. However, yet again, the sequence is marked first as a *performance* of transcendent coupledom, and then undermined as such by refusing to make the

bodies of the lovers the focus of the mise-en-scène, whilst the song plays on regardless.

Sheik initiates the episode as a self-conscious testing of the strength of their love, stepping out in the path of Jill's car to persuade her to skip school. The powerful introduction of 'Stand By Me' non-diegetically on the soundtrack follows from this dramatic intervention, but the song is deliberately 'let down' by the drab, unemotional details the film presents as a chronicle of Jill and Sheik's day together. The early part of the sequence proceeds to place an emphasis on the effort it takes for them to get to the coast, rather than on the intimate pleasures of the journey (Ben E. King's voice is heard powerfully over a series of aerial shots of the car or signs by the side of the road). The song's celebration of transcendence and the spectacle of the car as a vehicle for escape are prized over the actual presentation of Jill and Sheik's interaction. Subsequently, the sequence features banal shots of the sea and deserted pier, keeping Jill and Sheik, when they are shown, at long distance.

The only exception to this is the camera's recording of their conversation in the car, and as the music peters out, on the pier, about Sheik's admiration for Frank Sinatra. He explains to an amused and bemused Jill that he admires Sinatra because of his sense of style and continuing acknowledgement of his working-class roots. Like Springsteen's 'It's Hard to Be a Saint in the City', Sinatra's persona offers Sheik a model of dignified, class-specific, masculine performance to which he can aspire. However, this monologue actually serves to remind Jill of their different cultural

backgrounds (she offers Sheik the ultimate insult to his musical tastes: her *parents* like Sinatra). The only closely observed interaction between the two during 'Stand By Me' undermines the sequence's effectiveness in providing a scenario where their differences can be forgotten and the strength of their attachment focused upon.

John Sayles, in conversation with critic Gavin Smith, has agreed that the final driving sequence of the film, with Sheik racing to Jill's college from Miami to the sound of Bruce Springsteen's 'Adam Raised a Cain', is the point at which his maintenance of a self-conscious pose is abandoned:

> **Smith:** Sheik is gradually stripped of his identity during this sequence. By the time he finds Jill, he's become a real person for the first time, he's no longer playing a character.
>
> **Sayles:** Yes. He doesn't believe that he is going to be the next Frank Sinatra anymore. As he says in the argument with her, "I'm going to be a garbageman like my father." He's gotten to that point.[27]

Both sections of Baby, It's You head towards their climax with Sheik driving frantically, soundtracked by a Springsteen song. Each episode details a certain point of crisis in Sheik's keeping up of appearances. If the first section concentrates upon Sheik's self-

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27 John Sayles and Gavin Smith, Sayles on Sayles, London, Faber and Faber, 1998, p99

styling of his own difference from the rest of the school and confrontation with authority (leading to his expulsion), it closes with a more serious clash: whilst the prom night from which he has been barred takes place, he and his friend Rat break into the town's costume hire shop, leading to a car chase with the police and forcing Sheik to flee to Miami. The sequence, soundtracked by Springsteen's 'She's the One', opens with a shot that comments in absurd fashion on the manner in which Sheik has stylized his 'otherness' throughout the high school section. The opening scene associates Sheik with 'Wooly Bully' to imply that he is a kind of wild animal in relation to the other school kids. The raid on the costume hire shop begins with a slow pan from Rat, standing guard with a gun, to Sheik at the till, both wearing ridiculous plastic rat masks as disguise (Fig 6.1). Inbetween them, as 'She's the One' begins, we see two sharply dressed mannequins displayed in the shop window, as if to remind the two thieves of the prom night to which they have been denied access. The shot visualizes with 'real' masks and dummies Sheik's adoption of different poses to enact his difference in earlier sequences.

The sequence develops into a frantic car chase, the police coming into view at precisely the moment the song explodes from its low key verses, buoyed by a tinkling piano, which had been subdued under the screech of the Ratmobile and the conversation in Jill's car as a police siren wails past her. An electric guitar suddenly crashes out chords to a Bo Diddley beat, whilst Springsteen yelps, and the Ratmobile skids around the corner with the police car on its tail. The interest here is that the music's affective role in

the sequence is purely percussive: the song explodes into life at the same time that the car chase gets into full swing. There is none of the (over)careful choreography to narrative action or deliberate mismatching of music to narrative event that had characterised pop's use in the preceding sequences.

The same is true of the relationship built between 'Adam Raised a Cain' and Sheik's angry drive to Jill's college, and subsequent trashing of her room. Sheik has been sacked from his job miming to Sinatra, and in a rage storms out of the restaurant, steals a car and heads for Jill. When he reaches the college, he impatiently demands to be shown to her room, where he is outraged by the visible signs of how much they now inhabit different worlds (he tears down a modish poster, pulls out the clothes from her drawers (Fig 7.3) and discovers she is on the pill). The song is, in itself, conspicuously full of rage, at one point hitting an extended crescendo where the whole band just pummel one note, and resolving in a ferocious call and response between singer and backing band of the title line. It is displayed as unambiguously, and simply, the soundtrack to Sheik's aggression. It even stops completely when the film cuts mid-song to Jill, and reenters as Sheik finally pulls into the college.

As Gavin Smith notes, Sheik's identity is stripped down in the sequence. Motifs from the musical episodes of the first section are reprised without the same degree of stylization: as in 'Wooly Bully', Sheik strides towards the camera as he storms out of the restaurant, but not, on this occasion, in time to the music. The driving montage recalls the 'Stand By Me' sequence, but this time the

focus is on Sheik's face (Fig 7.1), rather than fetishizing the car as a romantic symbol of rebellion in itself. Finally, Sheik's careful look at his own reflection at the beginning of the 'It's Hard to Be a Saint in the City' episode is reenacted here, but now he surveys his weary, dishevelled appearance in a dirty truck stop mirror (Fig 7.2). As John Sayles notes, the music acts to give a general sense of desperate energy to the scene:

> I wanted this thing to actually build, to just push the thing forward so I used the Springsteen song "Adam Raised a Cain" and it's very driving, percussive music. I just needed to keep his anger going through this whole sequence and have that feeling of "I'm going to get there."[28]

Both 'She's the One' and 'Adam Raised a Cain' are attached unironically to their action, yet this suggestion that the music is attuned to the 'real' emotional level of the events it accompanies, also makes it relatively inarticulate in relation to the specific details of the scenes. Throughout Baby, It's You, pop's propensity to be used in the forging of identity is foregrounded and scrutinized. However, the notion that Sheik's 'true' identity is finally being revealed in the closing sequences of each section, requires that this interrogation into pop's role in self-display is temporarily suspended. The result is pop music that works in the manner of the conventional composed score, providing musical resonance to

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[28] John Sayles and Gavin Smith, Sayles on Sayles, London, Faber and Faber, 1998, p99

sensations already present on-screen. The consideration of pop as involved in a particular type of self-conscious social performance, a characterisation so fundamental to music's representation in the rest of the film, must be suppressed if these two Springsteen songs are to achieve a degree of 'sincerity' in mapping on-screen emotions.

Conclusion

Baby, It's You ends with a return to the spectacle of pop music being used to enable a public performance of identity. After Sheik has confronted Jill in her room, and both have admitted to their disappointment at not having found a 'role' with which they feel comfortable, Jill convinces Sheik to be his partner at the college prom. The live 'garage' band respond to their unusual request to play 'Strangers in the Night' and, as they dance, the camera spirals up and away from them, Sinatra's own version taking over on the soundtrack, heard, at last, in its 'ideal' form. Sayles comments on this scene:

> What they finally do is a performance - a performance with each other so other people will see them. They could spend the night talking. Instead, what they don't do, because she understands him and how important display is to him, and she understands to a certain extent she has to make a statement in front of these other people, is sit in the room and talk all night - they go out and do a performance.[29]

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[29] John Sayles and Gavin Smith, Sayles on Sayles, London, Faber and Faber, 1998, p82

The achievement of Baby, It's You is to identify, enact and provide a perspective upon the specific role of pop in the forging of identity. A popular model of the classic orchestral score relies on the music being characterised as operating from the "inside-out": the score expresses musically what the characters are 'really' feeling. Baby, It's You explores the consequences of characterising its music as working determinedly from the "outside-in": being taken on by its characters in their efforts of self-display. By treating this activity ironically, the film makes full use of the potential in narrative cinema I identified in the introduction to this thesis: namely, the unique aptitude of narrative film, when it uses pop music, to provide a performance of a performance. In George M. Wilson's terms, also discussed at the beginning of the thesis, the presentation of pop songs in film narratives involves the selection and rejection of widely-held assumptions about how they are regarded in the "extracinematic world" and how that type of music has been used in previous films.[30] This notion of regarding a song on film as subject to a 'double' performance relates as much to the spectacle of Jill and Sheik dancing to a non-diegetic version of 'Strangers in the Night' as it does to the framing of Sinatra's 'live' performances in the films discussed in Chapter Two.

John Sayles comments that Jill and Sheik are forced to face up

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30 George M. Wilson, Narration in Light: Studies in Cinematic Point of View, London, The John Hopkins University Press, 1992, p4

to and reject "some things in the romanticism of the songs"[31] and that he uses "the music to inflate something that is then deflated".[32] It is not inevitable that pop music's value in providing a sense of identity for a film's characters is treated so sceptically. In Pump Up the Volume, Mark's role-playing and association with different songs is seen as a means by which the emotional truth about his character can be articulated. However, the general acceptance that pop music does offer potential, non-essentialist identities within everyday social experience, does mean that the self-conscious, performative aspects of people's collusion with various types of music can be at the forefront of its representation in films, whether that collusion be romanticized or not. It is significant that Baby, It's You's opening school hall sequence does not end precisely with the climax of 'Wooly Bully'. Sheik's pacing towards the camera may be synchronized with the final chords of the song, but continues after the music has stopped. Alone in a corridor suddenly evacuated of noise and bustle, Sheik looks in at Jill in her class, before continuing his walk along the empty hall. A strutting bull with the music, wandering alone without it, Baby, It's You is as interested in what happens to its characters when they are robbed of their soundtrack as it is in interrogating the music's role in their acts of self-display.

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[31] John Sayles and Gavin Smith, Sayles on Sayles, London, Faber and Faber, 1998, p83

[32] Ibid, p101

Conclusion

Baby, It's You exhibits an exceptionally sustained interest in pop music's involvement in providing identities. However, throughout I have argued more generally that pop songs come to films with a quality of 'knownness' and 'distance' that invites their narrative representation to be viewed as a particular kind of interpretation; a type of self-awareness about where the music has come from informs, without dictating, all the examples contained in this thesis. At various points, I have distinguished this approach to integrating pop songs into film narratives from the dominant model of the conventional orchestral score, based on late-19th Century Romanticism. Described routinely in terms of its 'transcendence' (accessing emotions that can not be represented by other means) and its 'subservience' (taking its cue from on-screen action and yielding to dialogue), it is tempting to discount the possibility of the symphonic score (as opposed to a pop score like Henry Mancini's music for Charade) being applied in a 'self-aware' manner.

However, just as Baby, It's You focuses with unusual intensity on a dominant assumption about the power of pop (its role in role-playing), a small number of films have undeniably used their symphonic scores to investigate the central tenets of Romanticism upon which film music's effectiveness is said to rest. Heather Laing, for example, has suggested that Letter From an Unknown Woman (1946) uses its score (based on the Liszt Concert Study in Db) to draw a distinction between Lisa's (Joan Fontaine) fantasy of an unbreakable bond between her and the philandering concert pianist, Stefan (Louis Jordan), and an "objective reality" in which her romantic fixation can only lead to tragedy. Lisa is first

attracted to Stefan through his music, and it is her romantic belief that the beauty of his playing reveals his true soul, beyond any rational evidence to the contrary, that precipitates their downfall. By providing Lisa with a musical leitmotif derived from a melody first heard being practised by Stefan, the film investigates the (in this case calamitous) consequences of its featured music's propensity to be viewed in Romantic terms. As Laing states:

> The music is therefore engaged in a double communication. While it is reflecting Lisa's emotions in a conventional, if very intricate way, it is also providing, both within itself and by its articulation of the relationship of the nondiegetic score to the world of diegetic music, a knowing and ironic commentary on this fantasy - so it simultaneously represents and questions the woman's emotions, as well as presenting and undermining what appears to be happening on the surface of the story.[1]

The particular methods used to enact this "double communication" include not allowing the Liszt melody to reach an anticipated resolution when it is heard as a leitmotif (even at moments when Lisa's romantic fantasy appears to be coming true). With its expected musical development withheld, the concept of the leitmotif itself comes under scrutiny: rather than accumulating meaning as the story works towards a conclusion, the music takes its place in a

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1 Heather Laing, '"Are you crazy?": Music, Gender and Emotion in Letter From an Unknown Woman', Conference on Film Music, Leeds University, Saturday, July 11th 1998

'non-progressive' narrative which leaves Lisa "more or less where she started, making her death the only means of escape."[2]

The crucial step that allows the music to scrutinize itself to such a degree is the transference of "Stefan's" music onto Lisa. Letter From an Unknown Woman, according to Laing, is a particularly fully realised example of a film cycle prominent in the 30s and 40s, in which the central interest is a woman's relationship with a male musician. In these films, the focus is not placed on how the man performs his music, but rather on how the woman *consumes* it. Letter From an Unknown Woman, with its shifting of Liszt's melody onto Lisa, provides a performance of the music's consumption by one particular character.

An interest in the manner in which music is consumed is as central to characterisations of pop as it has been marginal to musicological accounts of classical music. Indeed, the refocusing of attention onto how Lisa receives Stefan's music enacts fictionally the reorientation of enquiry demanded by academics such as Richard Leppert, who counts himself amongst those who "have begun the awesome overdue task of reconsidering how [classical music's] meanings help produce both society and culture" rather than only asking questions that "involve the notes in relation to the notes."[3] The problem in pop music studies, as noted in the first chapter of

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[2] Ibid

[3] Richard Leppert, The Sight of Sound: Music, Representation and the History of the Body, London, University of California Press, 1995, p16

this thesis, has been the reverse: an overwhelming concentration on how music is used by different social groups at the expense of considering how this use is only made possible through performance.

Pop music is routinely viewed in terms of its reception in narrative cinema. Even in Baby, It's You, which features a would-be musician as one of its leads, the focus remains on revealing the extent to which other people's music is involved in Sheik and Jill's acts of self-presentation. In Pal Joey, Frank Sinatra's musical performances are defined against those of Kim Novak's by the varying power each of their characters have over the manner in which they are received. In both cases, the assumption that governs the relationship between music and narrative action or the distribution of music throughout the image is that the 'meaning' of pop lies as much in how it is responded to as in how it is performed.

My thesis has been concerned with mapping out the potential in narrative cinema to provide a perspective on the spectacle of characters performing or responding to pop music in a variety of ways, with varying degrees of awareness (ranging from singing a song on-screen to being soundtracked by music which they can not ostensibly hear). A final example, from Quentin Tarantino's Jackie Brown (1997), incorporates many of the strategies I have identified which attach pop songs to a particular character, as well as offering a reminder that these attachments can only be appreciated in relation to the fictional world the film creates as a whole.

Jackie Brown has generally been viewed as being as much a tribute to the 70s Blaxploitation cycle of films as Tarantino's debut Reservoir Dogs (1991) was a homage to the 70s crime movie. The

credits sequence begins with the sounds of Bobby Womack's early 70s soul track 'Across 110th Street', its wah-wah guitar and swooping strings intro heard over the logos for 'Miramax Films' and Tarantino's own production company 'A Band Apart'. The screen fades to black just as Womack is about to let out a melismatic "wooh", which actually finds visual accompaniment by a shot of a wall consisting of a chunky mosaic of pale and dark blue strips, arranged in a haphazard order. After a stab of strings, a second "wooh" and another orchestral punch, Womack begins singing the first verse, which acts as a cue for the film's eponymous heroine, evidently an air hostess, and played by Blaxploitation star Pam Grier, to enter the picture. With her upper torso profiled at the right of the frame, she is carried along by a moving walkway, the camera tracking by her side at its pace, so that Jackie remains at the frame's edge (Fig 1.1). At the end of the first verse, and on the cymbal splash that accompanies the movement to the chorus, the title of the film unfurls in the space not occupied by Jackie's body, rendered in big yellow bubble letters.

Five elements here may be offered as evidence that Tarantino is simply indulging his retro-hip tastes: the allusion to the similar opening shot of The Graduate (1967), which features Dustin Hoffman being carried along on a moving walkway to the non-diegetic strains of 'Sounds of Silence'; the discernibly "seventies" combination of choppy guitar, orchestral swell, and soulful black voice on the soundtrack; the chunky, somewhat garish (a rainbow of colours are revealed as Jackie glides past) mosaic on the wall; the presence of 70s icon Pam Grier, 'rescued' from obscurity by the director's

patronage; and the bright, bubblegum font selected to spell out the film's title.

However, the precise orchestration of sound and image and the subsequent action of the sequence work to put this somewhat posed opening into perspective. If Jackie is immediately associated with the lyrics of the song by the choreography of her entrance exactly as the first verse begins, it is also clear that there is a shortfall in the impact of this association. Bobby Womack moves from heavenly "wooh-ing" to a declamatory vocal style for the verse, his words tumbling out in increasingly uneven metre, as if he is struggling to fit in a description of all the ills that surround him:

> I was the third brother of five
> Doing whatever I had to do to survive
> I'm not saying what I did was all right
> Trying to break out of the ghetto was a day to day fight
> Been down so long, ain't nothing not crossed my mind
> But I knew there was a better way of life that I was just trying to find
> You don't know what you'll do until you're put under pressure
> Across 110th street is a hell of a tester

The urgency of Womack's delivery, with the music chattering insistently behind him, is contrasted to the curiously serene view of Jackie, penetrating the frame at first, but her features frozen thereafter, and her movement a matter of being conveyed by the walking pavement rather than by her forging through space.

The static pose of Jackie in the first shot does act as a

statement of the film's 'off-beat' credentials, offering a concentrated view of a lead character in a Hollywood movie who is not only mature (Jackie Brown makes an issue of the age of its characters throughout), but African-American and female as well. Her immobile position on the right of the frame also allows the viewer to contemplate the star names listed on the left of the image (Bridget Fonda, Robert de Niro, Samuel L. Jackson, Michael Keaton). However, this exaggerated sense of Jackie's entrance precisely as an introduction (perhaps also to welcome Pam Grier back to the "big-time" after such a long absence), does jar with the song, which has descended from the heavens to the hurly-burly of life in the Harlem ghetto. The sudden halting of the tracking shot after the chorus, so that Jackie is "wheeled" off-screen by the moving pavement, adds to the impression that in her first shot Jackie is being offered as an object to be contemplated rather than as a character whose personality can begin to be judged.

I have identified a certain redundancy between song and image in many of the examples contained in this thesis. 'Perfect Day' in Trainspotting and 'Wave of Mutilation' in Pump Up the Volume, I argued, are both held at a distance from the on-screen events they accompany at specific points, but only because the songs have been inextricably tied to fulfilling an affective role in other narrative areas. The framing of Nick Cave's 'live' rendition of 'From Her To Eternity' in Wings of Desire 'reamplifies' aspects of the music in its mise-en-scène, but proceeds to enact a drawing away from the sentiments voiced in the lyrics. The musical performances of Hoagy Carmichael are generally characterised by a type of framing that

played down the specific details of his musicianship. The modest representations of his musical interventions are, however, fundamental to their role in providing a contrast with the portrayal of the other characters in the film, rather than evidence of a narrative 'marginalization'.

Baby, It's You, meanwhile, places its songs in a position of redundancy in relation to its characters in order to thwart two expectations: that certain types of pop music will automatically 'speak for' particular kinds of individuals; and that film music generally will help to represent a character's 'point of view'. In all these instances, then, any discernible lack of response from other narrative elements to the details of a song are in fact integral to the music's storytelling role.

According to the criteria I have set throughout this thesis, the affective potential of the redundancy discernible in the relation of 'Across 110th Street' to the first shot of Jackie Brown can only be evaluated with reference to the sequence's subsequent progress. It is not inevitable that this quality of distance between song and image will find narrative justification: I offered examples of a 'negative' redundancy through my analysis of Singles and Louis Armstrong's performance in High Society. At the other extreme, I noted an excessive attachment between music and image that is also not narratively justified in Sleepless in Seattle's use of 'Somewhere Over the Rainbow'.

A distance between 'Across 110th Street' and the events it accompanies continues to be contrived in Jackie Brown's second shot. When, after the chorus, the song returns to the luscious

between verse "wooh-ing" that punctuates Womack's grittily descriptive lyrics, the image conversely begins to engage with the quotidian detail of the film's opening location only previously apparent in Jackie's sporting of an air hostess' uniform. Over the break between chorus and second verse are two shots detailing the airport's security checks: a shot of the X-ray machine screen, its contents moving right to left, continuing the line of movement from the previous shot, and a pan down a woman's T-shirt as she is scanned by a metal detector.

The first shot of Jackie contrasts her stylized introduction with the plunging of the song into no-nonsense description; the shots of the X-ray machine and metal detector introduce the activities of the "real world" at the same time the song takes respite from the world it describes in its verses. However, during the course of the sequence, this wilful mismatching between music and image becomes ever less apparent, as Jackie ceases simply to be an object of contemplation, her actions becoming more attuned to the bustling character of the song.

This process begins after the metal detector shot, with the camera pivoting from right to left to follow a now walking and talking Jackie moving past the X-ray machine and greeting its attendant, the shot taking in the whole of the room. This is choreographed with the bridge line to the second versus ("I got one more thing I'd like to talk to you all about right now"). At this point, Jackie is placed for the first time within the 'real' environment that had been withheld in her first shot.

The following three shots, each taking up two lines of the

song, make Jackie's movement appear special within the frame, without freezing that special attention into spectacle as in the first shot. Jackie is first fully profiled in a side shot that places her in the centre of the image, in terms of width and depth, as she walks through the bright, marbled departure lounge, her steps traversing the luminous pools cast from the overhead spotlights. The frame is expansive enough to also take in the movements of those around her, all of whom walk in the opposite direction (this method of differentiating a character's movement was also observed in the credit sequence of Saturday Night Fever).

A backtracking shot follows (also familiar from Saturday Night Fever and Charlie's entrance into the bar in Mean Streets), with Jackie viewed from just below waist up, swaggering towards the camera, before ceding to a profile shot of Jackie's face on the right of the frame, with blurred figures passing in the background on the left.

These three shots, capturing Jackie walking with assurance through her workplace, align themselves to the song's confident rhythmic swagger, the shots evenly edited and Jackie's movement poised. In Chapter Three, I offered a series of examples where a song could be regarded as playing in a character's head, and this process is also at work in Jackie Brown's opening sequence. However, in Midnight Cowboy, Mean Streets and Saturday Night Fever, the attachment of music to a particular on-screen figure led to the depiction of those characters as self-immersed: the evidence of an attachment between 'Everybody's Talkin' and Joe in Midnight Cowboy lies in fact in the degree to which both off-screen song and

on-screen character are ignored by their surrounding fictional world; Charlie possesses the Rolling Stones song playing on a bar's jukebox in Mean Streets, so that it becomes the soundtrack for his inner monologue and a subjective representation of his environment; and Tony swaggers along the streets to the sound of 'Staying Alive' in Saturday Night Fever, lost in music to the extent that the space around him is 'derealized'. The increasing attachment between 'Across 110th Street' and Jackie's movement, in contrast, is part of the sequence's building of narrative momentum: as Jackie becomes more attuned to qualities audible in the song, her movement also becomes more integrated within a more 'active' (rather than posed, as in the first shot) type of fictional world.

In these three shots, Jackie's assured passage through the airport finds a correlation with the song's lyrics as well as its rhythm. Whilst Womack acknowledges the dangers of the ghetto, he also boasts of his superior perspective on the situation and his own ability to transcend it. This is particularly apparent in the six lines that accompany the shots:

> Hey brother, there's a better way out
> Surely that gold, shooting that dope, man you're copping out
> Take my advice, it's either live or die
> You've got to be strong if you wanna survive
> Your family on the other side of town
> 'll catch hell without the ghetto around

If these shots find Jackie becoming attuned to the singer's sense of self-confidence, she herself exhibiting sure-footedness in her day-to-day environment, the final two shots involve her with the equally prevalent 'hustling' tone of the music. The last two lines of the verse ("In every city, you'll find the same thing going down/Harlem is the capital of every good 'ol town") are predominantly covered by a tracking shot, again at some distance, following Jackie as she turns a corner, and for the first time in the sequence, loses some of her poise, hastening her stride as she evidently realises she is late. This faltering in her composure is measured by the shot, unlike any others depicting her in the sequence, not exactly occupying a measured unit of the song, ceding to the next image before Womack has sung "town".

The final action of the sequence is covered by a side-tracking shot akin to the one that first introduced Jackie, but now she is running with an anxious expression on her face (rather than gliding serenely), against a windowed wall which shows planes taxiing on the runway outside (Fig 1.2) (rather than against an abstract mosaic of colour) and her body is no longer confined to one part of the frame (her movement is too erratic for the tracking shot to keep in one place and must eventually trail behind her as she runs towards the departure gate she is meant to be attending). Meanwhile, Womack sings the chorus for a second time, becoming ever more impassioned as the song comes to an end behind the sound of Jackie welcoming the passengers aboard:

Across 110th Street, just trying to catch a woman that's weak
Across 110th Street, pushers won't let the junkie go free
Oh, across 110th Street, a woman trying to catch a trick
on the street, ooh baby
Across 110th Street, you can find it allllll, anything, yes you
can, oh look around you, look around you, look around you, ooohh

The development of this sequence involves a conscious ameliorating of a disjunction between off-screen music and on-screen action, whereby the 'redundancy' of the song in relation to the image suggested in the first shot is gradually replaced by an attempt for Jackie's movement within the frame to become attached to discernible elements of the music, without being laboriously literal about it (the action remains within the spacious surrounds of an international airport, rather than suddenly relocating to the inner city): like the singer, Jackie puts on a show of strength, offset by its locating within the daily grind, and her actions become more harried as the song works itself up into a climactic frenzy.

The song in this sequence, then, is ready and waiting for its 'meaning' to be elaborated upon by other elements of the narrative, but this sense of already containing an affective charge is in fact in itself contained within the narrative as a whole, by the enactment in Jackie's first shot of an 'unfulfilled' relationship between music and image. 'Across 110th Street' is repeated over the film's final frames, as Jackie drives towards the airport, in possession of the half million dollars she has duped from Ordell and the police. Not realistically sited as emanating from her car stereo (the song

actually begins over a shot of her accomplice, Max (Robert Forster), in his bail-bond office), Jackie nevertheless silently mouths the words of the chorus before the film cuts to its closing credits. The tentative attachment of the song in the opening sequence to Jackie is resolved in the film's final shot, Jackie, through her actions in between, having 'earned' the right to take on the singer's voice as her own. In this process, carrying the song from a position of redundancy to complete attachment, Jackie Brown offers a particularly explicit example of the propensity I have described in various forms throughout this thesis: for pop songs in narrative films to put words into characters' mouths and music onto their bodies.

Filmography

All That Heaven Allows
Country: US
Year: 1955
Running Time: 89 mins
Director: Douglas Sirk
Producer(s): Ross Hunter
Writer(s): Peg Fenwick
Musical Score: Frank Skinner
Cast:
Jane Wyman
Rock Hudson
Agnes Moorhead
Conrad Nagel
Virginia Grey

American Graffiti
Country: US
Year: 1973
Running Time: 108 mins
Director: George Lucas
Producer(s): Francis Ford Coppola
Writer(s): George Lucas; Gloria Katz; Willard Huyck
Cast:
Richard Dreyfuss
Ronny Howard
Paul Le Mat
Charlie Martin Smith
Candy Clark
Songs:
At The Hop (Flash Cadillac and The Continental Kids)
She's So Fine (Flash Cadillac and The Continental Kids)
Louie Louie (Flash Cadillac and The Continental Kids)
A Thousand Miles Away (The Heartbeats)
Barbara Anne (The Regents)
Fannie Mae (Buster Brown)
Gee (The Crows)
Heart and Soul (The Cleftones)
I Only Have Eyes For You (The Flamingos)

Party Doll (Buddy Knox)
Peppermint Twist (Joey Dee and The Starlighters)
See You In September (The Tempos)
Why Do Fools Fall In Love (Frankie Lymon)
Ya Ya (Lee Dorsey)
Chantilly Lace (The Big Bopper)
The Great Pretender (The Platters)
Only You (The Platters)
Smoke Gets In Your Eyes (The Platters)
Little Darlin' (The Diamonds)
The Stroll (The Diamonds)
Almost Grown (Chuck Berry)
Johnnie B. Goode (Chuck Berry)
Book Of Love (The Monotones)
Goodnight Sweetheart Goodnight (The Spaniels)
Ain't That A Shame (Fats Domino)
The Great Imposter (The Fleetwoods)
Love Potion - 9 (The Clovers)
You're Sixteen (Johnny Burnette)
Maybe Baby (Buddy Holly)
That'll Be The Day (Buddy Holly)
Rock Around The Clock (Bill Haley and His Comets)
All Summer Long (The Beach Boys)
Surfin' Safari (The Beach Boys)
Get A Job (The Silhouettes)
To The Aisle (The Five Satins)
Crying In The Chapel (Sonny Till and The Orioles)
Do You Wanna Dance (Bobby Freeman)
Green Onions (Booker T and The MG's)
Runaway (Del Shannon)
Teen Angel (Mark Dinning)
Since I Don't Have You (The Skyliners)
Come Go With Me (The Del Vikings)
Sixteen Candles (The Crests)

Baby, It's You
Country: US
Year: 1982
Running Time: 104 mins
Director: John Sayles
Producer(s): Griffin Dunne; Amy Robinson
Writer(s): John Sayles; Amy Robinson
Cast:
Rosanna Arquette
Vincent Spano
Joanna Merlin
Jack Davidson
Nick Ferrari
Songs:
Wooly Bully (Sam the Sham and the Pharaohs)
You Don't Have To Say You Love Me (Dusty Springfield)
It's Hard To Be a Saint in the City (Bruce Springsteen)
The E Street Shuffle (Bruce Springsteen)
She's the One (Bruce Springsteen)
Adam Raised a Cain (Bruce Springsteen)
Shout (The Isley Brothers)
Stop! In the Name in Love (The Supremes)
Unchained Melody (The Righteous Brothers)
Chapel of Love
Baby, It's You (The Shirelles)
Ooo Baby Baby (The Miracles)
Stand By Me (Ben E. King)
Strangers in the Night (Frank Sinatra)
Mr Success (Frank Sinatra)
A Lovers' Concerto (The Toys)
Cherish (T. Kirkman)
Please Love Me Forever (Bobby Vinton)
A Whiter Shade of Pale (Procul Harum)
(First I Heard Her Say) Wake Me Shake Me (Art Halperin Band)
Wives and Lovers (Jack Jones)
Venus in Furs (Velvet Underground)
A Hazy Shade of Winter (Simon and Garfunkel)
At the Zoo (Simon and Garfunkel)

The Best Years of Our Lives
Country: US
Year: 1946
Running Time: 182 mins
Director: William Wyler
Producer(s): Samuel Goldwyn
Writer(s): Robert Sherwood
Musical Score: Hugo Friedhofer
Cast:
Frederic March
Myrna Loy
Dana Andrews
Hoagy Carmichael
Harold Russell
Songs:
Lazy River
Among My Souvenirs

The Blackboard Jungle
Country: US
Year: 1955
Running Time: 101 mins
Director: Richard Brooks
Producer(s): Pandro S. Berman
Writer(s): Richard Brooks
Cast:
Glenn Ford
Anne Francis
Louis Calhern
Margaret Hayes
John Hoyt
Songs:
Rock Around the Clock (Bill Haley and the Comets)
Invention For Guitar and Trumpet (Stan Kenton)
The Jazz Me Blues (Bix Beiderbecke)

Breakfast At Tiffany's
Country: US
Year: 1961
Running Time: 115 mins
Director: Blake Edwards
Producer(s): Martin Jurow; Richard Shepherd
Writer(s): George Axelrod
Musical Score: Henry Mancini
Cast:
Audrey Hepburn
George Peppard
Patricia Neal
Mickey Rooney
Buddy Ebsen
Songs:
Moon River

Casablanca
Country: US
Year: 1943
Running Time: 102 mins
Director: Michael Curtiz
Producer(s): Hal B. Wallis
Writer(s): Julius J. Epstein; Philip G. Epstein; Howard Koch
Musical Score: Max Steiner
Cast:
Humphrey Bogart
Ingrid Bergman
Paul Heinreid
Claude Rains
Dooley Wilson
Songs:
As Time Goes By
Knock On Wood
That's What Noah Done
Muse's Call

Charade
Country: US
Year: 1963
Running Time: 113 mins
Director: Stanley Donen
Producer(s): Stanley Donen
Writer(s): Peter Stone
Musical Score: Henry Mancini
Cast:
Cary Grant
Audrey Hepburn
Walter Matthau
James Coburn
George Kennedy
Songs:
Theme From 'Charade'

The Craft
Country: US
Year: 1996
Running Time: 100 mins
Director: Andrew Fleming
Producer(s): Douglas Wick
Writer(s): Peter Filardi; Andrew Fleming
Musical Score: Graeme Revell
Cast:
Fairuza Balk
Robin Tunney
Neve Campbell
Rachel True
Skeet Ulrich
Songs:
Tomorrow Never Knows (Our Lady Peace)
All This and Nothing (Sponge)
How Soon Is Now? (Love Spit Love)
Under the Water (Jewel)
Witches Song (Juliana Hatfield)
Jump Into the Fire (Tripping Daisy)

Dangerous Type (Letters To Cleo)
Sick Child (Siouxsie and the Banshees)
Fallin' (Connie Francis)
Dark Secret (Matthew Sweet)
Warning (All Too Much)
Scorn (Portishead)
The Horror (Spacehog)
Spastica (Elastica)
I Have the Touch (Heather Nova)

Death in Venice (Morte A Venezia)
Country: Italy
Year: 1971
Running Time: 128 mins
Director: Luchino Visconti
Producer(s): Luchino Visconti
Writer(s): Luchino Visconti; Nicola Badalucco
Musical Director: Franco Mannino
Cast:
Dirk Bogarde
Björn Andresen
Silvano Mangano
Marisa Berenson
Mark Burns
Music:
Gustav Mahler (from the 3rd and 5th Symphonies)

Effi Briest
Country: West Germany
Year: 1974
Running Time: 140 mins
Director: Rainer Werner Fassbinder
Producer(s): Rainer Werner Fassbinder
Writer(s): Rainer Werner Fassbinder
Musical Score: motif by Camille Saint-Saens
Cast:
Hanna Schygulla
Wolfgang Schenck

Ulli Lommel
Karl-Heinz Böhm
Ursula Strätz

Four Daughters
Country: US
Year: 1938
Running Time: 90 mins
Director: Michael Curtiz
Producer(s): Henry Blanke
Writer(s): Julius Epstein
Musical Score: Max Steiner
Cast:
Claude Rains
John Garfield
Priscilla Lane
Rosemary Lane
Lola Lane

From Here To Eternity
Country: US
Year: 1953
Running Time: 118 mins
Director: Fred Zinnemann
Producer(s): Buddy Adler
Writer(s): Daniel Taradash
Musical Score: George Duning
Cast:
Burt Lancaster
Deborah Kerr
Frank Sinatra
Donna Reed
Ernest Borgnine
Songs:
Re-Enlistment Blues

Funny Face
Country: US
Year: 1956
Running Time: 103 mins
Director: Stanley Donen
Producer(s): Roger Edens
Writer(s): Leonard Gershe
Musical Score: Roger Edens
Cast:
Audrey Hepburn
Fred Astaire
Kay Thompson
Michel Auclair
Robert Flemyng
Songs:
On How To Be Lovely
How Long Has This Been Going On
Funny Face
Think Pink!
Bonjour Paree!
'S Wonderful
He Loves and She Loves
Clap Yo' Hands
Let's Kiss and Make Up

The Glenn Miller Story
Country: US
Year: 1954
Running Time: 116 mins
Director: Anthony Mann
Producer(s): Aaron Rosenberg
Writer(s): Valentine Davies; Oscar Brodney
Musical Directors: Henry Mancini; Joseph Gershenson
Cast:
James Stewart
June Allyson
Irving Bacon
Kathleen Lockhart

Henry Morgan
Songs:
Too Little Time
Moonlight Serenade
Looking at the World Through Rose Coloured Glasses
Little Brown Jug
Bidin' My Time
Basin Street Blues
Over the Rainbow
I Know Why
Chattanooga Choo Choo
A String of Pearls
Pennsylvania 6-5000
Tuxedo Junction
St. Louis Blues
In the Mood
American Patrol
Adios

Going Places
Country: US
Year: 1938
Running Time: 84 mins
Director: Ray Enright
Producer(s): Hal B. Wallis
Writer(s): Sig Herzig; Jerry Wald; Maurice Leo
Cast:
Dick Powell
Anita Louise
Allen Jenkins
Ronald Reagan
Louis Armstrong
Songs:
Jeepers Creepers
Oh What a Horse Was Charlie
Mutiny in the Nursery
Say It With a Kiss

The Graduate
Country: US
Year: 1967
Running Time: 105 mins
Director: Mike Nichols
Producer(s): Lawrence Turman
Writer(s): Calder Willingham
Musical Score: David Grusin
Cast:
Dustin Hoffman
Anne Bancroft
Katharine Ross
Buck Henry
William Daniels
Songs:
Sounds of Silence
April Come She Will
Big Bright Green Pleasure Machine
Scarborough Fair
Mrs Robinson (all Simon and Garfunkel)

High Society
Country: US
Year: 1956
Running Time: 107 mins
Director: Charles Walters
Producer(s): Sol C. Siegel
Writer(s): John Patrick
Musical Directors: Johnny Green; Saul Chaplin
Cast:
Bing Crosby
Grace Kelly
Frank Sinatra
Celeste Holm
Louis Armstrong
Songs:
High Society Calypso
Little One

Who Wants To Be a Millionaire
True Love
You're Sensational
I Love You Samantha
Now You Has Jazz
Well, Did You Evah!
Mind If I Make Love To You

Humoresque
Country: US
Year: 1946
Running Time: 125 mins
Director: Jean Negulesco
Producer(s): Jerry Wald
Writer(s): Clifford Odets; Zachary Gold
Musical Score: Franz Waxman
Cast:
Joan Crawford
John Garfield
Oscar Levant
J. Carrol Naish
Joan Chandler
Songs:
I Guess I'll Have To Change My Plans
You Do Something To Me
What Is This Thing Called Love?

Jackie Brown
Country: US
Year: 1997
Running Time: 154 mins
Director: Quentin Tarantino
Producer(s): Lawrence Bender
Writer(s): Quentin Tarantino
Cast:
Pam Grier
Samuel L. Jackson
Robert Forster

Bridget Fonda
Robert De Niro
Songs:
Across 110th Street (Bobby Womack)
Strawberry Letter 23 (Brothers Johnson)
Long Time Woman (Pam Grier)
Natural High (Bloodstone)
Tennessee Stud (Johnny Cash)
La La Means I Love You (The Delfonics)
Inside My Love (Minnie Riperton)
Didn't I Blow Your Mind This Time (The Delfonics)
Who Is He (Bill Withers)
Monte Carlo Nights (Elliot Easton's Tiki Gods)
Undun (The Guess Who)
Midnight Confessions (The Grass Roots)
Street Life (The Crusaders Featuring Randy Crawford)
The Lions and the Cucumber (The Vampire Sound Inc.)

Johnny Angel
Country: US
Year: 1945
Running Time: 79 mins
Director: Edwin L. Marin
Producer(s): William L. Pereira
Writer(s): Steve Fisher
Musical Score: Leigh Harline
Cast:
Claire Trevor
Signe Hasso
Lowell Gilmore
Hoagy Carmichael
Marvin Miller
Songs:
Memphis in June

Letter From an Unknown Woman
Country: US
Year: 1948
Running Time: 89 mins
Director: Max Ophuls
Producer(s): John Houseman
Writer(s): Howard Koch
Musical Score: Daniele Amfitheatrof
Cast:
Joan Fontaine
Louis Jourdan
Mady Christians
Art Smith
Marcel Journet
Music:
Based on the Liszt Concert Study in Db

Mean Streets
Country: US
Year: 1973
Running Time: 112 mins
Director: Martin Scorsese
Producer(s): Jonathan T. Taplin
Writer(s): Martin Scorsese; Mardik Martin
Cast:
Harvey Keitel
Robert de Niro
David Proval
Amy Robinson
Richard Romanus
Songs:
Jumpin' Jack Flash (The Rolling Stones)
Tell Me (You're Coming Back) (The Rolling Stones)
I Love You So (The Chantells)
Please Mr Postman (The Marvelettes)
I Looked Away (Eric Clapton)
Desiree (The Charts)
Rubber Biscuit (The Chips)

Pledging My Love (Johnny Ace)
Ritmo Sabroso (Ray Barretto)
You (The Aquatones)
Ship of Love (The Nutmegs)
Florence (The Paragons)
Those Oldies But Goodies (Little Caesar and the Romans)
I Met Him on a Sunday (The Shirelles)
Be My Baby (The Ronettes)
Mickey's Monkey (The Miracles)

Midnight Cowboy
Country: US
Year: 1969
Running Time: 113 mins
Director: John Schlesinger
Producer(s): Jerome Hellman
Writer(s): Waldo Salt
Musical Score: John Barry
Cast:
Jon Voight
Dustin Hoffman
Sylvia Miles
Brenda Vaccaro
John McGiver
Songs:
Everybody's Talkin' (Harry Nilsson)
A Famous Myth (The Groop)
Tears and Joy (The Groop)
He Quit Me (Lesley Miller)
Crossroads of the Stepping Stone (Elephants Memory)
Jungle Jim at the Zoo (Elephants Memory)
Old Man Willow (Elephants Memory)

Monkey Business
Country: US
Year: 1931
Running Time: 77 mins
Director: Norman Z. McLeod

Producer(s): Herman J. Mankiewicz
Writer(s): Arthur Sheekman; S.J. Perelman; Will B. Johnstone
Cast:
Groucho Marx
Chico Marx
Harpo Marx
Zeppo Marx
Thelma Todd
Songs:
I'm Daffy Over You
You Brought a New Kind of Love To Me
Sweet Adeline

Night Song
Country: US
Year: 1947
Running Time: 101 mins
Director: John Cromwell
Producer(s): Harriet Parsons
Writer(s): Frank Fenton; Dick Irving Hyland
Musical Score: Leith Stevens
Cast:
Dana Andrews
Merle Oberon
Ethel Barrymore
Hoagy Carmichael
Jacqueline White
Songs:
Who Killed 'Er

Pal Joey
Country: US
Year: 1957
Running Time: 111 mins
Director: George Sidney
Producer(s): Fred Kohlmar
Writer(s): Dorothy Kingsley
Musical Score: Richard Rodgers; Lorenz Hart

Cast:
Frank Sinatra
Rita Hayworth
Kim Novak
Barbara Nichols
Bobby Sherwood
Songs:
Zip
Bewitched, Bothered and Bewildered
I Didn't Know What Time It Was
There's a Small Hotel
My Funny Valentine
The Lady Is a Tramp
I Can Do Without Dames
I Could Write a Book

Pillow Talk
Country: US
Year: 1959
Running Time: 105 mins
Director: Michael Gordon
Producer(s): Ross Hunter
Writer(s): Stanley Shapiro; Maurice Richlin
Musical Score: Frank De Vol
Cast:
Doris Day
Rock Hudson
Tony Randall
Thelma Ritter
Nick Adams
Songs:
Pillow Talk
Inspiration
Roly Poly
I Need No Atmosphere
Possess Me
You Lied

Convince Me
The Careless Years

Pump Up the Volume
Country: US
Year: 1990
Running Time: 102 mins
Director: Allan Moyle
Producer(s): Rupert Harvey; Sandy Stern
Writer(s): Allan Moyle
Musical Score: Cliff Martinez
Cast:
Christian Slater
Scott Paulin
Ellen Greene
Samantha Mathis
Anthony Lucero
Songs:
Everybody Knows (Leonard Cohen)
Everybody Knows (Concrete Blonde)
Why Can't I Fall in Love (Ivan Neville)
Stand (Liquid Jesus)
Wave of Mutilation (UK Surf) (The Pixies)
I've Got a Secret Miniature Camera (Peter Murphy)
Kick Out the Jams (Bad Brains with Henry Rollins)
Freedom of Speech (Above the Law)
Heretic (Soundgarden)
Titanium Exposé (Sonic Youth)
Me and the Devil Blues (Cowboy Junkies)
Tale O' the Twister (Chagall Guevara)
Scenario (Beastie Boys)
Girls L.G.B.N.A.F (Ice-T)
Love Comes in Spurts (Richard Hell)
Wienerschnitzel (The Descendants)
Dad, I'm In Jail (What's Up Dog)
Living in the Fast Lane (The Sugarhill Gang)

Rebel Without A Cause
Country: US
Year: 1955
Running Time: 110 mins
Director: Nicholas Ray
Producer(s): David Weisbart
Writer(s): Stewart Stern
Musical Score: Leonard Rosenman
Cast:
James Dean
Jim Backus
Ann Doran
Virginia Brissac
Natalie Wood

Reservoir Dogs
Country: US
Year: 1991
Running Time: 99 mins
Director: Quentin Tarantino
Producer(s): Lawrence Bender
Writer(s): Quentin Tarantino
Cast:
Harvey Keitel
Tim Roth
Michael Madsen
Chris Penn
Steve Buscemi
Songs:
Little Green Bag (George Baker Selection)
Stuck in the Middle With You (Stealer's Wheel)
I Gotcha (Joe Tex)
Fool For Love (Sandy Rogers)
Hooked on a Feeling (Blue Suede)
Coconut (Harry Nilsson)
Harvest Moon (Bedlam)
Magic Carpet Ride (Bedlam)

Wes Turned Country (Nikki Bernard)
Country's Cool (Peter Morris)
It's Country (Henrik Nielson)

Rhapsody in Blue
Country: US
Year: 1945
Running Time: 139 mins
Director: Irving Rapper
Producer(s): Jesse L. Lasky
Writer(s): Howard W. Koch; Elliot Paul
Musical Directors: Ray Heindorf; Max Steiner
Cast:
Robert Alda
Joan Leslie
Alexis Smith
Charles Coburn
Oscar Levant
Songs:
Swanee
'S Wonderful
Somebody Loves Me
I'll Build a Stairway To Paradise
Oh Lady Be Good
135th Street Blues
The Man I Love
Clap Yo' Hands
Fascinating Rhythm
Do It Again
I Got Rhythm
Yankee Doodle Blues
Bidin' My Time
Embraceable You
Mine
Delishious
Summertime
I Got Plenty O' Nuttin'
Love Walked In

Robin and the Seven Hoods
Country: US
Year: 1964
Running Time: 123 mins
Director: Gordon M. Douglas
Producer(s): Frank Sinatra
Writer(s): David R. Schwartz
Musical Score: Nelson Riddle
Cast:
Frank Sinatra
Dean Martin
Sammy Davis Jr.
Peter Falk
Bing Crosby
Songs:
All For One and One For All
Give Praise! Give Praise! Give Praise!
I Like To Lead When I Dance
Any Man Who Loves His Mother
Bang Bang
(You've Either Got Or You Haven't Got) Style
Charlotte Couldn't Charleston
Mister Booze
Don't Be a Do-Badder
My Kind of Town

Saturday Night Fever
Country: US
Year: 1977
Running Time: 119 mins
Director: John Badham
Producer(s): Kevin McCormick; Robert Stigwood
Writer(s): Norman Wexler
Cast:
John Travolta
Karen Lynn Gorney
Barry Miller

Joseph Cali
Paul Pape
Songs:
How Deep Is Your Love (The Bee Gees)
Night Fever (The Bee Gees)
Staying Alive (The Bee Gees)
You Should Be Dancing (The Bee Gees)
If I Can't Have You (Yvonne Elliman)
More Than a Woman (Tavares/The Bee Gees)
Night On Disco Mountain (David Shire)
K-Jee (M.F.S.B.)
A Fifth of Beethoven (Walter Murphy)
Disco Inferno (The Trammps)
Open Sesame (Kool and the Gang)
Dr Disco (Rick Dees)
Disco Duck (Rick Dees)
Boogies Shoes (K.C. and the Sunshine Band)

Singin' in the Rain
Country: US
Year: 1952
Running Time: 102 mins
Director: Gene Kelly; Stanley Donen
Producer(s): Arthur Freed
Writer(s): Betty Comden; Adolph Green
Musical Director: Lennie Hayton
Cast:
Gene Kelly
Debbie Reynolds
Donald O'Connor
Jean Hagen
Cyd Charisse
Songs:
Make 'Em Laugh
Moses
Fit As a Fiddle
Singin' in the Rain
All I Do Is Dream of You

I've Got a Feelin' You're Foolin'
Beautiful Girl
Should I
You Were Meant For Me
Good Morning
Would You
Broadway Melody
Broadway Rhythm
Wedding of the Painted Doll
You Are My Lucky Star

Singles
Country: US
Year: 1992
Running Time: 99 mins
Director: Cameron Crowe
Producer(s): Cameron Crowe; Richard Hashimoto
Writer(s): Cameron Crowe
Musical Score: Paul Westerberg; Chris Cornell; Richard Gibbs
Cast:
Bridget Fonda
Matt Dillon
Campbell Scott
Kyra Sedgwick
Sheila Kelley
Songs:
Dyslexic Heart (Paul Westerberg)
Waiting For Somebody (Paul Westerberg)
Birth Ritual (Soundgarden)
Would? (Alice in Chains)
It Ain't Like That (Alice in Chains)
Breath (Pearl Jam)
State of Love and Trust (Pearl Jam)
Seasons (Chris Cornell)
Drown (Smashing Pumpkins)
Overblown (Mudhoney)
Battle of Evermore (The Lovemongers)
Chloe Dancer/Crown of Thorns (Mother Love Bone)

May This Be Love (Jimi Hendrix)
Nearly Lost You (Screaming Trees)
Three Days (Jane's Addiction)
Heart and Lungs (Truly)
Little Girl (Muddy Waters)
Dig For Fire (The Pixies)
Blue Train (John Coltrane)
Radio Song (R.E.M.)
Family Affair (Sly and the Family Stone)
Jinx (TAD)
(What's So Funny 'Bout) Peace, Love and Understanding (Nick Lowe)
She Sells Sanctuary (The Cult)

Sleepless in Seattle
Country: US
Year: 1993
Running Time: 105 mins
Director: Nora Ephron
Producer(s): Gary Foster
Writer(s): Nora Ephron; David S. Ward; Jeff Arch
Musical Score: Marc Shaiman
Cast:
Tom Hanks
Meg Ryan
Ross Malinger
Rita Wilson
Bill Pullman
Songs:
As Time Goes By (Jimmy Durante)
Make Someone Happy (Jimmy Durante)
Stardust (Nat King Cole)
Makin' Whoopee (Dr John)
In the Wee Small Hours of the Morning (Carly Simon)
Back in the Saddle Again (Gene Autry)
Bye Bye Blackbird (Joe Cocker)
A Wink and a Smile (Harry Connick Jr)
Stand By Your Man (Tammy Wynette)

Somewhere Over the Rainbow (Ray Charles)
A Kiss To Build a Dream On (Louis Armstrong)
When I Fall in Love (Celine Dion)

Star Wars
Country: US
Year: 1977
Running Time: 121 mins
Director: George Lucas
Producer(s): Gary Kurtz
Writer(s): George Lucas
Musical Score: John Williams
Cast:
Mark Hamill
Harrison Ford
Carrie Fisher
Peter Cushing
Alec Guinness

Stealing Beauty (Lo Ballo da Sala/Beauté Volée)
Country: Italy/UK/France
Year: 1995
Running Time: 118 mins
Director: Bernardo Bertolucci
Producer(s): Jeremy Thomas
Writer(s): Susan Minot
Musical Score: Richard Hartley
Cast:
Liv Tyler
Sinead Cusack
Jeremy Irons
Jean Marais
Donal McCann
Songs:
Rocket Boy (Liz Phair)
2 Wicky (Hoover)
Comet No. 9 (Helium)
I'll Be Seeing You (Billie Holiday)

Alice (Cocteau Twins)
You Won't Fall (Lori Carson)
Rockstar (Hole)
Tenderly (Chet Baker)
Chill Out (Things Gonna Change) (John Lee Hooker)
If 6 Was 9 (Axiom Funk)
Glory Box (Portishead)
My Love and I (Charlie Haden)
My Baby Just Cares For Me (Nina Simone)
The Life (Mark Tschanz)
Superstition (Stevie Wonder)
Anna Mae (John Lee Hooker)
I Need Love (Sam Phillips)
Rhymes of an Hour (Mazzy Star)
Say It Ain't So (Roland Gift)

To Have and Have Not
Country: US
Year: 1945
Running Time: 100 mins
Director: Howard Hawks
Producer(s): Howard Hawks
Writer(s): Jules Furthman; William Faulkner
Musical Score: Franz Waxman
Cast:
Humphrey Bogart
Walter Brennan
Lauren Bacall
Dolores Moran
Hoagy Carmichael
Songs:
Am I Blue
How Little We Know
Behold How Beautiful
Hong Kong Blues
Baltimore Oriole

Top Gun
Country: US
Year: 1986
Running Time: 110 mins
Director: Tony Scott
Producer(s): Don Simpson; Jerry Bruckheimer
Writer(s): Jim Cash; Jack Epps Jr.
Musical Score: Harold Faltermeyer
Cast:
Tom Cruise
Kelly McGillis
Val Kilmer
Anthony Edwards
Tom Skeritt
Songs:
Danger Zone (Giorgio Moroder/Tom Whitlock)
Playing With the Boys (Kenny Loggins)
Lead Me On (Teena Marie)
Hot Summer Nights (Miami Sound Machine)
Heaven in Your Eyes (Loverboy)
Top Gun Anthem (Giorgio Moroder)
Mighty Wings (Cheap Trick)
Take My Breath Away (Berlin)
Destination Unknown (Marietta Waters)
Through the Fire (Larry Greene)
Radar Radio (Giorgio Moroder)
Great Balls of Fire
(Sittin' On) the Dock of the Bay (Otis Redding)
You've Lost That Loving Feeling (The Righteous Brothers)

Top Hat
Country: US
Year: 1935
Running Time: 101 mins
Director: Mark Sandrich
Producer(s): Pandro S. Berman
Writer(s): Dwight Taylor; Allan Scott

Musical Score: Irving Berlin
Cast:
Fred Astaire
Ginger Rogers
Edward Everett Horton
Erik Rhodes
Eric Blore
Songs:
No Strings
Isn't This a Lovely Day
Top Hat, White Tie and Tails
Cheek To Cheek
Get Thee Behind Me Satan
The Piccolino
Wild About You

Trainspotting
Country: UK
Year: 1995
Running Time: 93 mins
Director: Danny Boyle
Producer(s): Andrew Macdonald
Writer(s): John Hodge
Cast:
Ewan McGregor
Ewen Bremner
Jonny Lee Miller
Kevin McKidd
Robert Carlyle
Songs:
Lust For Life (Iggy Pop)
Nightclubbing (Iggy Pop)
Deep Blue Day (Brian Eno)
Trainspotting (Primal Scream)
Temptation (Heaven 17)
Atomic (Sleeper)
Temptation (New Order)
Sing (Blur)

Perfect Day (Lou Reed)
Dark and Long (Dark Train Mix) (Underworld)
Born Slippy (Underworld)
Think About the Way (Bom Digi Digi Bom...) (Ice MC)
Mile End (Pulp)
For What You Dream Of (Bedrock Featuring Kyo)
2.1 (Elastica)
A Final Hit (Leftfield)
Statuesque (Sleeper)
Closet Romantic (Damon Albarn)

When the Cat's Away (Chacun Cherche Son Chat)
Country: France
Year: 1996
Running Time: 90 mins
Director: Cédric Klapisch
Producer(s): Sadek Djermoune
Writer(s): Cédric Klapisch
Cast:
Garance Clavel
Zinedine Soualem
Renée Lecalm
Olivier Py
Arapimou
Songs:
Food For Love (Ceux Qui Marchent Debout)
Na Hunter (Bushman)
Richie's Jala Jala (Ricardo Ray/Bobby Cruz)
My Heart Sings (Freak Power)
Big Time (Freak Power)
Hala James (Big Brother Hakim/Des Nasty)
Life Saver (Guru)
Seduction - Part 1 (Metatron)
Pepe Hillo (La Fanfarniente)
Mona kj ngj rica (Bonga)
...A Psychopath (Lisa Germano)
No Sobikach Mandjurie (La Fanfarniente)
The Sun Race Arise (Bheki Mseleku)

Nuphunk (Daphreephunkateerz)
J'Veux Du Soleil (Au Petit Bonheur)
Tired of Being Alone (Al Green)
LSD (Hallucinoggen)
Ça, Cest Paris
Faut Pas Taper La Doudou (Daddy Yod)
Glory Box (Portishead)

Wings of Desire (Himmel Über Berlin)
Country: West Germany/France
Year: 1987
Running Time: 128 mins
Director: Wim Wenders
Producer(s): Wim Wenders; Anatole Dauman
Writer(s): Wim Wenders; Peter Handke; Richard Reitinger
Musical Score: Jürgen Knieper; Laurent Petitgand
Cast:
Bruno Ganz
Solveig Dommartin
Otto Sander
Curt Bois
Peter Falk
Songs:
Angel Fragments (Laurie Anderson)
Les Filles du Calvaire (Laurent Petitgand)
Six Bells Chime (Crime and the City Solution)
The Carny (Nick Cave and the Bad Seeds)
From Her To Eternity (Nick Cave and the Bad Seeds)
Pas Attendre (Sprung aus den Wolken)
Some Guys (Tuxedomoon)
When I Go (Minimal Compact)

Young At Heart
Country: US
Year: 1954
Running Time: 117 mins
Director: Gordon M. Douglas
Producer(s): Henry Blanke

Writer(s): Julius J. Epstein; Lenore Coffee
Musical Director: Ray Heindorf
Cast:
Frank Sinatra
Doris Day
Gig Young
Ethel Barrymore
Dorothy Malone
Songs:
Young At Heart
Till My Love Comes To Me
Hold Me in Your Arms
You, My Love
There's a Rising Moon For Every Falling Star
Ready, Willing and Able
Someone To Watch Over Me
Just One of Those Things
One For My Baby (And One More For the Road)

Young Man With a Horn (Young Man of Music)
Country: US
Year: 1950
Running Time: 111 mins
Director: Michael Curtiz
Producer(s): Jerry Wald
Writer(s): Carl Foreman; Edmund North
Musical Director: Ray Heindorf
Cast:
Kirk Douglas
Lauren Bacall
Doris Day
Hoagy Carmichael
Juano Hernandez
Songs:
Melancholy Rhapsody
Sweet Bye and Bye
The Very Thought of You
Lovin' Sam

Too Marvelous for Words
I May Be Wrong But I Think You're Wonderful
With a Song in My Heart

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